

Saturday 16 July 2016

Amateur Photographer

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Fujifilm X-T2
Hands-on preview of one of the
year's most exciting new cameras

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10 pro secrets for perfect
exposures every time

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DxO OpticsPro 11

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We tour **Sigma's**
factory

Wildlife Watch

How to photograph
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EXCLUSIVE INTERVIEW

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The updated software that aims to get the best out of your raw files

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My first SLR was a Zenith EM, which had a crude selenium light meter fixed to the front of the prism. Looking back through my early negatives I don't think I ever achieved a correct exposure with that thing. Perhaps it was because I never really learned what I was supposed to point it at. Metering technology has improved immeasurably since then, but can still be fooled if it isn't used properly. Of course there's

no such thing as 'correct' exposure' really – only the exposure that produces the result that you want to achieve. Whether you meter for the shadows, highlights or somewhere in between is really a creative decision. To help you nail metering every time, some leading pros from diverse genres share their hard-won wisdom and tricks of the trade on pages 12-19. Who knows, you might discover a better method than the one you're currently using.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

© SARAH BORQUE

The Jump by Sarah Borque

Canon EOS 600D, 50mm,
1/1600 at f/4, ISO 400

Admittedly this image, taken by Sarah Borque and uploaded to our Facebook page, is a little at odds with our current UK season, but when faced with an image so full of life we found it difficult to ignore. Sarah took this image during one of her daily walks. 'I was taking photos of my dog Walter jumping for snowballs when Rupert, my second dog, decided to run over and join in the fun,' she says. 'It was perfect timing and really captured some dog joy.' As she says, it's a perfectly timed shot – the fact she has caught one dog's legs framing the second dog in the distance makes the image such a success. Converting the image to monochrome also serves to heighten the sense of composition.



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Send us your pictures If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 21.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 21.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Faster Fuji printer

Fujifilm promises improved image quality and new functions from its latest smartphone printer, the instax SHARE Smartphone printer SP-2. Fujifilm claims the instax Share Smartphone Printer SP-2 delivers higher resolution prints (320dpi), better contrast and a faster printing time of 10 seconds, plus new templates and filters. It is due out from the end of August and priced £164.99, including 10 shots of instax film.



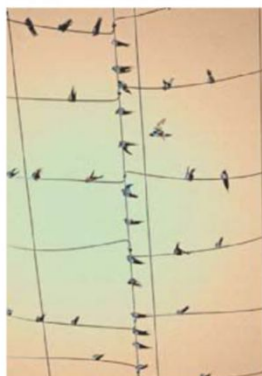
Grip is key to X1D

Hasselblad spent two days testing the grip on its new X1D mirrorless medium format camera (see 7 Days in AP 9 July). CEO Perry Oosting told AP that the grip was tested on 'big hands, small hands, Asian hands, Western hands, men's hands and women's hands'.



Amateur shines at Royal Academy

Hampstead Photographic Society (HPS) member Michael Duke has won a place in the Royal Academy's prestigious Summer Exhibition, on until 21 August. His 'Bird on a Wire' (right) was among the 1,200 watercolour, sculptures, paintings, and photos selected. For details about HPS visit www.hampsteadphotosoc.org.uk



© MICHAEL DUKE



Tributes to street ace

New York street photographer Bill Cunningham's recent death has triggered a campaign to rename one of his favourite places after him. Thousands have signed the change.org petition to name the corner of 57th Street and 5th Avenue 'Bill Cunningham Corner'.

© ANASTASIA VETKOVSKAYA / THE KENNEL CLUB



WEEKEND PROJECT

World in motion

Adding motion blur to people is one of the easiest ways to convey a sense of dynamic movement and is a very popular technique on news websites. Pretty much every time the BBC runs a news story on a company, for instance, it will use an image of a blurred person walking past the (sharply focused) sign. It's a good technique to use in crowded locations, where the people can be an annoyance – think of St Mark's Square in Venice or Oxford Street in London. Motion blur marks you out as a creative and thoughtful photographer, particularly as it's not easily replicated by the average smartphone user. This technique used to involve tripod and variable ND filters, but you can often now pull it off handheld, if your camera or lens is stabilised.

1 If you have good image stabilisation – here we used an Olympus OM-D, which offers powerful 5 axis in-body stabilisation – you can go as slow as 1/15th sec or even slower handheld and get fairly sharp backgrounds.

2 You don't want the entire image blurred. For a sharp background, prefocus manually or set an AF point over a specific spot and wait for somebody to walk past. Hold the camera firmly or use a portable mini tripod.

Tom Hardy to play McCullin in film

Legendary war photographer Don McCullin will be played by actor Tom Hardy in a Hollywood film, according to unconfirmed press reports. Hardy will play McCullin in a drama based on the photographer's autobiography *Unreasonable Behaviour*, reported deadline.com. According to the website, the movie will be produced by Working Title and McCullin will be an executive producer.



© CHRIS CHAM

BIG picture

Russian wins Dog Photographer of the Year competition

◀ The Kennel Club has announced the winners of its Dog Photographer of the Year competition. Now in its 10th year, the competition received almost 13,000 entries from a staggering 90 countries.

Anastasia Vetkovskaya from Russia was chosen as the overall winner with an image of Sheldon, the English Springer Spaniel. The image initially won the 'Dogs at Work' category. 'This particular image was taken during dog training one autumn morning,' says Anastasia. 'The dog belongs to a friend and is often my model.' To see more images, visit www.dogphotographeroftheyear.org.uk. The winning images will be on display at the Kennel Club in London until 12 September.

Words & numbers

Great photography is about depth of feeling, not depth of field

Peter Adams

UK-based travel photographer

700

Number of calibration test shots of every new Hasselblad camera before it leaves the factory

SOURCE: HASSELBLAD



3 Be patient, as people will often try to avoid walking in front of your camera. It helps to use the camera's flip-up screen to compose discreetly. Think about composition and try to delineate your blurred figure.

4 For the most reliable results, try using a tripod and variable ND filter so the image isn't horribly overexposed at slow shutter speeds in well-lit conditions. Narrowing the aperture and reducing ISO can help.

© GEOFF HARRIS




To capture this image, powerful image stabilisation was vital

Anthony Lau shot his winning entry after taking an early morning walk

© ANTHONY LAU/NATIONAL GEOGRAPHIC TRAVEL PHOTOGRAPHER OF THE YEAR



Amateurs victorious in global photo contests

 AMATEURS have eclipsed professionals to triumph in separate competitions that were open to photographers worldwide.

Hong Kong-based amateur Anthony Lau scooped the main prize in the first National Geographic Travel Photographer of the Year competition, earning him a week-long polar bear photo safari.

Anthony's photo of a horseman in Inner Mongolia (above) beat thousands of entries, including those by professionals, to win the title.

Commenting on his 'Winter Horseman' photo, which was taken after an early morning hike, Anthony said: 'The snow was getting heavier, the wind was getting stronger, the morning snow was getting thinner and the light was moving away from its optimal position.'

'I knew I only had a couple of shots to get the best out of this encounter. With a bit of luck, one of my final attempts managed to capture the moment when one of the riders charged out from the morning mist, along with his horses.'

'We were blown away by the standard of the entries and it's clear our passion for visual storytelling is shared by our readers,' said George Stone, editor-in-chief, *National Geographic Travel*.

Meanwhile, photography enthusiast Anastasia Vetkovskaya, a veterinary surgeon from Moscow, won Dog Photographer of the Year, beating 13,000 other entrants. Anastasia captured her winning shot during dog training one early autumn morning (see *Big Picture* on pages 4-5). Her image of Sheldon, an English springer spaniel, won the Dogs at Work category.

Anastasia said she has devoted all her free time to photography since

her husband gave her an SLR in 2007.

'My speciality is pets, and I'm inspired most by dogs and horses,' she explained.

Rosemary Smart, chief executive of competition organiser the Kennel Club, said: 'Each of the winning photographers beautifully captured the essence of their canine subjects on camera, demonstrating how important dogs are to us in every walk of life. The winners showed great technical skill and we look forward to seeing more work from them in the future.'

The National Geographic Travel Photographer of the Year was established to reward the past two years' most compelling travel photography across three categories: Nature, People and Cities. The first place winners each bagged a Sony Alpha A6300.

UK winners of Dog Photographer of the Year included Tom Lowe, from North Tyneside, who won the Dogs at Play category, Jamie Morgan from Maidstone, Kent, who won the Dog Portrait section and Fiona Sami from Bristol who claimed first place in Man's Best Friend.

The best photos from the contest are on show at the Kennel Club in Mayfair, London, until 12 September.



© KATHLEEN DOOMATCH/NATIONAL GEOGRAPHIC TRAVEL PHOTOGRAPHER OF THE YEAR

This image of New York's Central Park earned an honourable mention



Leica offer marks digital M milestone

 LEICA IS celebrating the 10th anniversary of its digital M rangefinder system and has marked the occasion with special promotions for customers.

The first in the series was Leica's first digital rangefinder, the Leica M8, launched in 2006. Next came the first rangefinder with a full-frame imaging sensor – the Leica M9. The series also includes the M Monochrom (Typ 246), launched last year with its full-frame b&w sensor.

'The compact size, discreet design and quiet operation of the digital M rangefinder cameras make them ideal for reportage photography, allowing the photographer to shoot at the centre of the action,' says Leica.

As part of a special promotion, customers can part-exchange any camera of any brand for a new Leica M (Typ 240), Leica M-P (Typ 240) or Leica M Monochrom (Typ 246) and receive a £500 bonus, in addition to the value of the camera system traded in.



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© SARA LINDSTRÖM

The winning image forms part of an exhibition at the Royal Geographical Society

Flaming hell: blaze bags top environmental photo prize

THE BEST images from the Environmental Photographer of the Year competition have been revealed, with Swedish photographer Sara Lindström named overall winner.

Lindström, a professional based in Canada, triumphed over more than 10,000 entries to claim the £3,000 top prize with an image captured in Alberta (above).

Commenting on her winning shot, Lindström said: 'It was an exceptionally warm day in July in southern Alberta when I came across this massive, pinkish smoke plume rising high towards the sky. The big flames were thriving on the dry land and had me completely mesmerised in fear and awe.'

Meanwhile, the Changing Climate Award was presented to Sandra Hoyn for an image depicting discarded life vests used by refugees fleeing the Greek island of Lesbos for Turkey.

The competition was set up in 2007 by the Chartered Institution of Water and Environmental Management (CIWEM).

Commenting on Hoyn's image, Terry Fuller, its chief executive, said: 'This image depicts the major humanitarian crisis of our time, [with] each of the life vests representing a refugee and their journey.'

The Young Environmental Photographer of the Year title was awarded to Luke Massey, while the Film of the Year prize went to Sergiu Jiduc for a piece about surging glaciers. Indian photojournalist SL Kumar Shanth picked up the Built Environment Award for an image depicting the damage wrought by man-made and natural forces on the coastline of Chennai in India.

The winning works are on display at the Royal Geographical Society in London until 19 August.

Rare Somme images released for centenary

RARE IMAGES of the Battle of the Somme have been released to mark the 100th anniversary of the battle. The images are published in a new book called *The Somme: A Visual History*, by Anthony Richards, head of documents and sound at the Imperial War Museums (IWM).

A spokesman for the IWM, which published the book, said: 'Rarely seen photographs captured by the official war photographers at the front, vivid wartime posters and artworks showing the horrors and sheer scale of the battle are woven throughout the narrative of the book, illustrating it with the faces and images of the time.'

The book also relays the first-hand experiences of those who took part in the battle, plucked from private diaries,



© IMPERIAL WAR MUSEUMS

personal letters and interviews. Taylor Downing, a historian, said: 'This is a unique account of Britain's most famous battle. The book is full of the most brilliant images, including many little-known photos, artwork, [etc.] of the time.'

The Somme: A Visual History is published by IWM and priced at £14.99. Visit www.iwmshop.org.uk.

Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell.

COLWYN BAY, WALES



© DAN WOOD

What is Welsh?

The 'What is Welsh?' project by Dan Wood is a broad documentation of Wales and the Welsh. It studies diversity, subculture, individualism, generations and patriotism, while debunking the typical and tiresome Welsh stereotypes.

Until 20 August, www.orielcolwyn.org/what-is-welsh

OXFORD



© LEVON BISS

Microsculptures

Photographer Levon Biss exhibits his three-metre-wide macro images of the insect collection of the Oxford University Museum of Natural History. We interview Levon in the 23 July issue of AP.

Until 30 October, microsculpture.net/exhibition.html

LONDON



© BARON WOLMAN

Woodstock

Proud Camden gallery brings in the festival season with a collection of photographs taken by esteemed photographer, Baron Wolman. Wolman's images captured Woodstock – the iconic music festival.

28 July-11 September, proudonline.co.uk/exhibitions

GLASGOW



© WOLFGANG TILLMANS

Pictures from New World

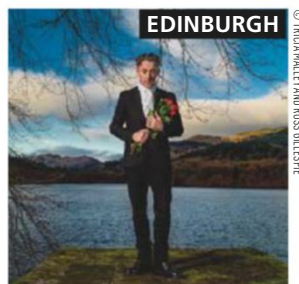
Wolfgang Tillmans' 'Pictures from New World' is a presentation of works from the Turner Prize-winning photographer's series Neue Welt (New World). Tillmans' pictures question how the world appears when viewed from outside one's immediate vicinity.

Until 7 August, www.glasgowlife.org.uk/museums/GoMA/exhibitions

Building Sights

This exhibition is of Scottish celebrities pictured with their favourite Scottish buildings. It runs alongside the 'Out of their Heads' exhibition at the Scottish National Portrait Gallery.

Until 25 September, www.foa2016.com



© TRICIA MAULEY AND ROSS GILLESPIE

For the latest news visit www.amateurphotographer.co.uk

Fujifilm X-T2

Andy Westlake investigates **Fujifilm's** updated high-end compact system camera



At a glance

- 24-million-pixel X-Trans CMOS III sensor
- 3in dual-hinged screen
- 325-point or 91-point hybrid AF
- 0.77x2.36 million-dot EVF
- Dual SD card slots
- Up to 11fps continuous shooting
- 4K video recording
- £1399 (body only)

Toggle dial locks


Press the central button down to lock; press again to unlock. A white surround shows when the dial is unlocked

Customisation

The functions of many of the controls can be configured to suit the user. The on-screen Q menu is also customisable

Dual SD

Files can be duplicated to both cards, or recorded to the second when the first is full. Both slots support the high-speed UHS-II standard

 THERE'S little doubt that Fujifilm's X-T1 was one of the most widely admired cameras of the last few years. With its weather-resistant SLR-style design, analogue control dials and large, detailed electronic viewfinder, it managed to combine a thoroughly modern feature set with nostalgic retro appeal. Now Fujifilm has unveiled its successor, in the shape of the 24-million-pixel X-T2.

In essence, the new model places Fujifilm's latest technology from the X-Pro2 into an updated version of the X-T1's body. But in typical Fujifilm fashion, it also includes all sorts of additional updates and refinements.

Features

The headline news is that the X-T2 gets the same 24MP X-Trans CMOS III sensor and X-Processor Pro combination as the X-Pro2, and so should gain the same excellent image quality and impressive autofocus. The standard

sensitivity range covers ISO 200–12,800, with extended settings of ISO 100; 25,600; and 51,200 available.

Autofocus uses a hybrid system, with a central, square phase-detection region covering half of the frame width and three quarters of its height, and contrast detection employed outside this area. Users can select between a 91-point AF array and a more densely packed 325-point layout; face- and eye-detection is also included. For tracking focus on moving subjects, the X-T2 now has a set of five use-case modes to deal with different scenarios, along with a sixth customisable position that allows you to tune the response of the AF system to match the subject. Continuous shooting is available at up to 9fps, or 11fps when the vertical booster grip is attached, with

a buffer of at least 27 raw or 73 JPEG frames. Alternatively the X-T2 can shoot at 5fps with live view between frames. The mechanical shutter offers a 30sec–1/8,000sec range, while a silent electronic shutter option extends the fastest speed up to 1/32,000sec. Meanwhile, the flash sync speed has been boosted to 1/250sec from 1/180sec on the X-T1.

Design and handling

Perhaps the most obvious external change is a clever new design to the tilting screen mechanism, which is perhaps the neatest we've yet seen. Where the X-T1's LCD could only tilt up and down, on the X-T2 Fujifilm has added another hinge at its right edge, released by a sliding catch at the other side. This allows the screen to tilt 60° upwards as a waist-level finder when the camera is used in portrait format.

In terms of controls, the X-T2 gains

The X-T2 uses analogue control dials for most settings, and the clever new LCD design is hinged in two directions

the joystick AF area selector from the X-Pro2, which counts as a huge improvement over the X-T1's d-pad. The X-T1's Focus Assist button has disappeared to make space, with its duties performed by clicking the rear electronic dial inwards. There's a choice of three manual focus aids, including magnified view, focus peaking and Fujifilm's unique 'digital split image' display. As on the X-Pro2 this is now full colour, making it much easier to use.

The top plate plays host to analogue exposure compensation, shutter speed and ISO dials, along with switches for drive and metering modes. But the dials are deeper and easier to grasp, and the lock buttons on the ISO and shutter speed dials are now toggles. The exposure compensation dial gains a 'C' position, in which the correction level can be increased to +/-5 EV by spinning the electronic dial on the camera's front. The shutter button is threaded to accept a mechanical cable release and the tripod socket is now aligned with the lens axis.

The viewfinder has the same basic specification as the X-T1's, being a 2.36-million-dot OLED unit with 0.77x magnification and 100% coverage, but it has a larger eyecup to aid visibility. Fujifilm says that it gives a stop better image quality in low light, shows an improved view while autofocus, and displays lower moiré and false colour when the camera is set to its performance-enhancing boost mode.

One thing that hasn't changed is the build quality – the compact magnesium alloy body feels as solid as a brick, and has 63 seals to keep out dust and moisture. Fujifilm says that it has enlarged the handgrip slightly, and while



Using the optional vertical grip, the X-T2 can shoot faster and record video for longer

the difference isn't huge, the X-T2 certainly sits very firmly in your hand.

4K video

As has started to become de rigueur, the X-T2 can record video in 4K format (3840x2160px at 30, 25 or 24fps) with a 1.17x crop. Full HD recording at up to 60fps is also on offer, and the bitrate is 100Mbps for both. The maximum recording time is 10min for 4K and 15min for Full HD, both extendable to 29min 59sec using the vertical grip.

The X-T1's movie button has disappeared, and video is instead selected using the drive mode lever; the main advantage of this is it allows the camera to display a correct 16:9 preview. A standard 3.5mm stereo microphone input is built in, and footage can be recorded on an external recorder over HDMI. There's also a flat F-log profile for grading in post-production.

Optional booster grip

To get the most out of the X-T2, you'll need to buy the optional vertical booster grip. As we'd expect, this has a duplicate set of controls for portrait-format shooting, but it also brings other advantages. It holds two additional batteries for increased stamina, which can be recharged in the grip itself in under two hours; speeds up continuous shooting; extends video recording time; and adds a headphone socket for monitoring audio. When the camera is set to Boost mode it also doubles the viewfinder's brightness and increases its refresh rate from 60fps to 100fps.



First impressions

While the X-T1 was hugely admired, it wasn't without its faults. With the X-T2, Fujifilm appears to have listened carefully to its users and fixed almost all their major gripes. As a result it looks like the new model should offer even better handling, without losing any of the fundamental design philosophy that made the X-T1 such a success. Meanwhile the updated sensor and processor should bring the improved image quality and autofocus speed that impressed us on the X-Pro2. Together this means that the X-T2 is certainly one of the most exciting new models of the year so far. Look out for our upcoming full review to see how it performs.

Lens roadmap and flash details revealed

FUJII has revealed a lens roadmap and more details of its delayed EF-X500 flashgun, writes Chris Cheesman.

Due out in September or October is a new weather-resistant lens, the 23mm f/2 R WR, which Fujifilm UK marketing manager Andreas Georgiades says draws from an ethos first established with the 35mm f/2 – adopting a smaller form factor ideally suited to rangefinder-style models (such as the X-Pro2).

This will be followed, in 2017, with two more similarly styled primes: a 50mm f/2 R WR and 80mm f/2.8 R LM OIS WR Macro, with the latter offering a 1:1 macro ratio.

The 80mm lens will replace the 120mm that Fuji had originally planned but decided to drop because the company believed it would not be of an acceptable size and weight. The firm also had to ensure the lens would be compatible with 1.4x and 2x teleconverters.

Meanwhile, Fuji has released further details of the new EF-X500, a weather-resistant flash for use with the X-T1, X-T2 and X-Pro2.

'[Its] design is in keeping with our mirrorless mantra of smaller, lighter, higher quality,' added Georgiades.

When first announced in January, Fuji said its high-speed sync, which aims to enable a more even exposure throughout the frame, is designed to support the 1/8000sec shutter speed of the X-Pro2.

Originally due in May but delayed by firmware development, the EF-X500 covers 24-105mm (in 35mm terms) and 20mm using a wide panel. Its wireless system enables it to be used with up to three firing groups, and all the flash units can be controlled from the camera.

An unlimited number of flashes can be deployed remotely, provided one is used as a master.

Earlier this year, Fuji said the EF-X500 will boast a 2.5sec recycle time; tilt up to 90°, down to 10°; and rotate horizontally 135° to the left and 180° to the right.

The EF-X500 is due out in September for the price of £449.99.



The EF-X500 is a weather-resistant flash for use with the X-T1, X-T2 and X-Pro2 bodies



Viewpoint Tony Kemplen

When **Tony Kemplen** resolved to use a different film camera each week, he found a treasure trove of lost gems. Here he takes a look at the Agfa Flexilette

When you hear the words 'twin-lens reflex' (TLR), you might automatically think of the classic medium-format Rolleiflexes and their like from the mid-20th century – the kind of thing Vivian Maier would have used. There were also a few smaller 127 rollfilm TLRs, but the number of TLR models that took 35mm film could well be in single figures. An early example was the Zeiss Contaflex from 1935, but even if I could afford the £1,000-plus that these change hands for, I'm not sure I'd want to own one as it shares the notoriously unreliable metal focal-plane shutter that plagued the early Contax rangefinders. I expect they were fine when new, but unlike the rival Leicas they have not stood the test of time.

The Agfa Flexilette was introduced in 1961, and just like the traditional rollfilm TLRs it has a waist-level viewfinder. A year or so later Agfa produced the Optima Reflex, which uses a pentaprism for eye-level viewing that also featured an automatic-exposure system. My Flexilette belonged to my dad, and while I know he used it occasionally, I'm not sure when it last saw active service. When I first examined it, the focusing was so stiff that it was actually painful to use, with the knurled metal ring cutting into my fingers. I ended up using one of those rubber-



Tony's image of a 'character loitering outside' his local osteopath's office

lined clamp devices designed to free up recalcitrant jam-jar lids. Slowly but surely, the movements became smoother.

The specifications are quite respectable, with a Color-Apotar 45mm f/2.8 lens and a Prontor leaf shutter giving speeds ranging from 1sec-1/500sec. Surprisingly, the shutter seemed accurate even at slow speeds, which are often the first to fail in an older, unused mechanical camera.

The waist-level viewfinder means scenes are reversed left to right, which can take some getting used to. What troubled me when using the Flexilette is that the image is so small – less than a quarter of the size you would get with a 120 model. Even when using the built-in magnifier, focusing and composition are fiddly and time consuming, so I suspect this may be the reason that this camera was only on the market for a year before the eye-level pentaprism version was launched.

With their waist-level finders, TLRs were once popular with street photographers. These cameras seemed discreet, and less 'in your face' than an eye-level camera. I tend to avoid photographing strangers, but I made an exception for this character who was loitering outside my local osteopath's office (see image above).

Tony Kemplen's love of photography began as a teenager and ever since then he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. You can see more photos taken with the Agfa Flexilette at www.flickr.com/tony_kemplen/sets/72157651452227115

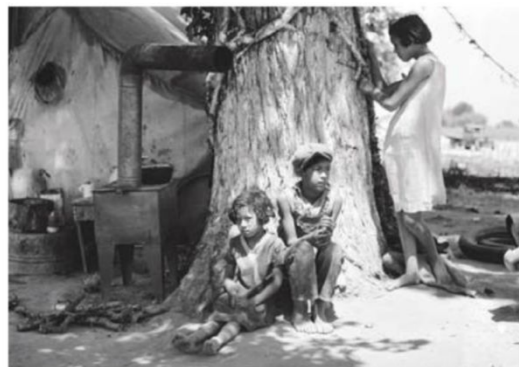


Introduced in 1961, the Agfa Flexilette was a 35mm camera with a waist-level viewfinder

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 21 and win a year's digital subscription to AP, worth £79.99

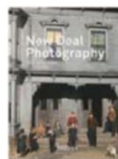
New Books

The latest and best books from the world of photography. By Oliver Atwell



New Deal Photography: USA 1935-1943

By Peter Walther, Taschen, £12.99, hardcover, 608 pages, ISBN 978-3-83653-711-7



THE Farm Security Administration (FSA) is familiar to many, but it's worth restating its history. During the Great Depression, a body was set up to address the USA's pervasive rural poverty. The aim was to improve the lives of sharecroppers, farmers and tenants by introducing a series of programmes and modern farming equipment. The FSA hired a group of photographers to document those affected by the Great Depression, and the images became a vital historical record.

Collected in this volume is an entire breadth of American history. Within its pages we meet convicts, orphans, cotton workers, farmers, shopkeepers, and a whole host of others. Intriguingly, some of the photographs look not unlike the images we see in our newspapers today. The outfits and shop fronts may have changed, but the very real demon of poverty still stalks the US landscape to this day. ★★★★★

Pop Pills

By Baptiste Lignel, Dewi Lewis, £30, hardback, 228 pages, ISBN 978-1-90789-389-6



PICTURE the scenario: your child is 11 or 12 years old, acting out, finding it difficult to concentrate at school and talking back to you. Is this normal for their age? Or are they experiencing serious mental health conditions? The hydra of the US pharmaceutical industry would have you believe the latter. In the USA, one in five under-18s is diagnosed with mental health issues such as ADHD, OCD and hyperkinetic disorder.

In *Pop Pills*, photographer Baptiste Lignel charts the progress of nine American teenagers, all of whom are diagnosed with psychological disorders. As well as photographs of the teens, we find images of the medication; massively enlightening (and depressing) essays; and perhaps most fascinating, a reproduction of an official medical checklist for parents to see if their child suffers from a psychological disorder.

According to this, we all have problems. ★★★★★



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Birds of Prey Workshop, Bedford

£99

April 16th, 17th; Private flying displays on pre-determined flightpath helps you to focus on birds in flight. Excellent opportunities with carefully chosen backgrounds. Also static shots in outstanding natural locations. Jesses carefully hidden. This location boasts one of the largest collections of Birds of Prey in the UK. White tailed Sea Eagle, Bald Eagles, Hawks, Owls, Falcons, Kestrels, Buzzards and Long Eared Owl (new).

Foxes, Otters, Wildcats, Badgers & more, Surrey.

£145

July 13, 14, 15; Inside enclosures 'til sunset. Also Owls, Snakes, Badgers, Polecats, Weasels, Stoats, Hedgehog, Harvest Mice & various Deer. 2 sessions with the foxes, sometimes only inches away from you. Inside enclosures with Foxes, Otters, Scottish Wildcats. Badgers GUARANTEED. No fences or wires to shoot through.

Small Cats Workshop, Welwyn, Herts.

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April 4, 25, 28; Privileged access to Snow Leopards, Amur Leopards, Pumas, Caracal, Leopard Cat, Lynx, Servals, Golden Cat. As featured on recent series of TV programs on Animal Planet. Small groups. Tuition

Bass Rock Gannets

£225

June 5th, 12th, 20th, 23rd; Private boat. Exclusive use of island for just 10 photographers. 50,000 pairs of nesting gannets on one small island. 4.5 hours photography. Amazing close-ups & fantastic flight shots. Large crate of fish fed to gannets as they dive into the sea. An amazing sight that you will never forget.

Gannets diving off Bass Rock

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June 24th; Fantastic new workshop for 2014. We sail round Bass Rock without landing on the island. A whole hour of throwing fish into the sea for the Gannets to catch. Amazing diving shots. 1,000 + dives. Tuition.

Farne Islands Puffins (Over 5 hrs photography)

£89

June 4th, 11th, 17th, 25th; 20 species of birds. 50,000 puffins. Guillemots, Razorbills, Shag, Arctic Tern colony etc. You will get unbelievably close to some of the species. Get that much sought after shot of Puffins with their beaks crammed full of sand eels. Tips and Tuition. Approximately 5 hours photography.

Pro Birds of Prey Shoot, Bamburgh, Northumberland.

£139

June 18th, 19th; Amazing photography opportunities. Hill top views overlooking large extensive valleys and seascapes. Rocks and gorse bushes abound. Golden Eagle, Peregrine Falcon, Snowy Owl, Eagle Owl and Barn Owl will be placed in really natural situations. Jesses will be hidden where possible for those perfect "in the wild" shots. Can combine with Bass/Farne as this location is very close to the Farne Islands.

Pro Birds of Prey Shoot (2) with Short Eared Owl, Northumberland.

£139

June 14th, 21st, 27th; Both the falconer and the birds are different to workshop above. Venues are about 20 miles apart. We will take two of the birds down to an amazingly beautiful, little known waterfall. This will provide a unique backdrop for your subjects. The falls are surrounded by trees covered with mosses and lichens. We will photograph up to 10 different species of birds, mainly British. Maximum 8 photographers.

Small Mammals, Insects & Reptiles

NEW WORKSHOP

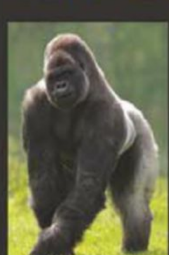
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June 6, 7; Indoor studio set-ups ensuring professional quality photos of stunning subjects. Studio lighting set up for you. Triggers to fit your camera supplied. Cameras and lenses can be loaned without charge. Innovative set-ups to maximise your opportunities. Max 4 persons. Harvest Mice, Red Eyed Tree Frogs, Praying Mantis, Locust, Bearded Dragon, Scorpion, Tarantula, Snakes, Lizards etc.

Birds of Prey on Lindisfarne (Holy Island) incl. Short Eared Owl NEW WORKSHOP

£139

JUNE 2, 3; New workshop for 2016. Photograph a Short Eared Owl in its natural habitat before continuing with selection from Eagle Owl, Long Eared Owl, Barn Owl, Buzzard, Kestrel, Little Owl, Tawny Owl using boats, Lindisfarne Castle, boat houses & fishing props as backdrops.



For more information, please visit the website or call John Wright on 01664 474040 or 07779 648850 (preferred). We will be most happy to discuss any workshop in detail, or to send more detailed leaflets to anyone without internet access. Photographers on Safari, West End Studios, 55 Stapleford Road, Whissendine, Oakham, Rutland. LE15 7HF



Ross Hoddinott

Ross is one of the UK's leading outdoor photographers and has regularly been placed in the Wildlife Photographer of the Year competition. He is well known as a workshop leader and contributor to photography and wildlife magazines. Ross is contracted to NaturePL and the RSPCA Photolibrary, and his clients include the National Trust. Visit www.rosshoddinott.co.uk



TTL metering may be deceived when the image area is dominated by lots of light tones

1 Do rely on multi-metering

Do rely on your camera's multi-segment metering mode in the majority of shooting situations. Also known as Matrix metering (Nikon), Evaluative (Canon) and ESP (Olympus), this should be your default metering mode. It is your camera's most intelligent mode, so it's reasonable to assume that it will also be the most useful and reliable. Remember, your camera's through-the-lens (TTL) metering is most likely to be deceived when the image area is dominated by lots of very dark or light tones. Metering systems are programmed to give an average reading for a midtone value of around 12-18% grey. This is a reliable method in most normal shooting situations, but if your scene is predominantly dark or light, your metering system will most likely be fooled. So, if you are shooting a light, white snowy scene, your camera's metering will often underexpose your shots, resulting in dull, grey-looking snow. If the scene or subject is dominated by dark shadow, the camera will typically overexpose your shots, meaning your images are too bright, with clipped highlights. However, once you are aware of this problem, it's not a big issue. Check your histogram regularly and apply positive exposure compensation if results are too dark, or a negative value if your shots are too light.

When you're shooting an animal against a very dark backdrop, switch to spot metering

Metering masterclass

Four technically skilled photographers speak to **Geoff Harris** and share their tips for achieving perfect exposures in different lighting conditions



2 Master spot metering

Don't neglect your camera's spot-metering mode. It's found on most camera models and offers photographers far more control over the accuracy of metering. By switching to this mode, you are telling the camera to base its exposure value on a very small portion of the image space (around 1–4% of the frame), without being influenced by the light in other areas of the frame. However, this mode also requires the most input and direction from the photographer, as you need to meter precisely from the crucial area of the scene or subject. I often use spot metering when shooting wildlife. For example, if I'm shooting an animal against a very dark or light backdrop, I know multi-segment metering will be fooled. By switching to spot and metering directly from the subject, I know I will achieve correct exposure. The same theory can be applied to any photographic subject – not just wildlife.

Centre-weighted metering takes a reading from the centre of the frame



3 Don't dismiss centre-weighted metering

While it might be the oldest form of TTL metering, centre-weighted readings can still prove useful in certain scenarios. When you set your camera to this mode, it measures light from the centre of the frame and its surroundings, but effectively ignores the corners. Typically, this mode concentrates on a circle of around 60–80% in the centre of the frame. Some cameras will even allow you to adjust the area of the metering circle for greater accuracy. Centre-weighted metering might not be the most sophisticated mode, but it is the most consistent and predictable and in most situations, the main subject will indeed be placed around the centre of the frame. I find this mode particularly useful when taking portraits of animals – or people – or any relatively large, centrally placed subject. It is also useful if your subject is backlit. The bright areas behind the main subject will influence multi-segment metering, while centre-weighted metering will ignore them and expose the subject or its head perfectly.



Jeremy Walker

While chiefly known as a landscape photographer, Dorset-based Jeremy is also an accomplished portrait and architectural photographer with clients all over the world. He regularly gives

talks on behalf of Nikon and also runs workshops and shorter photography courses. Visit www.jeremywalker.co.uk

4 Meter for midtones

I tell people on landscape workshops who are just starting out to meter for the midtones, especially those in the foreground. Their images will be pretty much correctly exposed, although they may need to use a graduated filter for the sky. So in other words, start by metering for a midtone, preferably in the foreground if possible, set the camera to the indicated shutter speed and aperture combination, and make an exposure. If your sky is still overexposing, or you wish to darken the sky for creative and artistic effect, apply a neutral-density (ND) graduated filter. This will help control the exposure of just the sky. This is very straightforward, but if you have a backlit subject such as a yacht, a windsurfer or storm clouds with beams of light bursting through, try metering for the brightest part of the image instead. This will give you a correctly exposed highlight and make everything else much darker. It is a case of 'stuff the shadow detail and just work with the highlights and blacks!' This technique is great for subjects in which shape and texture are the dominant factors in the image.



Meter for the midtones, especially those in the foreground, and your shots will usually be correctly exposed

If you want to darken the sky for creative effect, try using an ND grad



ALL IMAGES ON PAGES 14, 15, 17 © JEREMY WALKER

5 Snowy conditions

Shooting in the winter in snowy conditions can cause all sorts of problems. At one time or another, we've all ended up with snowy landscapes that are rather grey and grubby instead of crisp and white. So, don't meter for the snow, but try to meter for a midtone if one is available – a grey rock, the bark of a tree, a building or even an item of clothing. This will give you a starting point for your exposure that is far more accurate than metering for a pure white. If you have no option but to meter for the snow, bear in mind you will have to override the indicated exposure by about 1½ stops to get an exposure that can be considered correct.



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6 Get to know your camera

Some people still carry around a separate handheld meter. Why? Camera companies have spent a lot of money developing their meters and they are, by and large, extremely good. Get to know how the camera's meter handles different lighting conditions and situations, but perhaps try using the meter in just one mode. My advice would be to avoid spot metering and centre-weighted metering and exclusively use the segmented metering pattern (Matrix in Nikon), and get to know it inside out. Being able to react to a landscape where the light is changing fast could be the difference between getting the shot or facing disappointment.

Try using just one metering mode – you might be surprised by what can be achieved



Adrian Dennis

Adrian has been a photographer for the Agence France-Presse news agency since 2000. He covers a variety of assignments in the UK and around the world, with an emphasis on sports photography. Before

joining AFP, he worked for a variety of newspapers including *The Independent* and *The Independent on Sunday*.

Visit <http://adriandennis.com>.

7 Your camera won't get it right all the time

You can't rely on your camera to get the metering right automatically. Over the years, I've spent many hours opposite the door of 10 Downing Street, waiting for the prime minister to appear. It's renowned among press photographers for being one of the coldest places to work in the UK. If the sun does make an appearance for a few minutes, it plays havoc with your metering. The street is 50 shades of grey with a bit of black mixed in, so your brain needs to override what the camera is metering for. I revert to finding something near 18% grey. In this instance, I'll fill the frame with the slightly lighter tarmac of the road, set the exposure and re-compose. On occasion, usually when someone important is visiting, a shaft of sunlight streaks across the doorstep. You just have to be aware and manually close down your aperture a stop or two.



A streak of sunlight adds an extra challenge to capturing important visitors arriving at 10 Downing Street

8 Metering headaches

Big sports stadiums, such as Wembley, can also cause metering headaches. Nowadays, matches can be held at any time of the day and because of the size of the stadium, half the pitch can be in direct sunlight and the other half in deep shadow. If you're shooting into the part of the stand that's in direct sunlight, it can be very easy to underexpose the action on the field. It's a nightmare scenario: if you expose for the shadows, the background bleaches out. This is the opposite of what most sports photographers look for, which is a dark, non-distracting background. If you can't change position and there isn't much cloud cover on the day, I use a very handy custom-shooting mode saved in my Canon EOS-1D X (under My Menu). This enables me to save an exposure setting for either the shadow or the highlight. Once saved, I can toggle between two exposures using the M-Fn button, which is close to the shutter button. This allows me to shoot, say, 1/1000sec at f/2.8 and ISO 800 when the action is in the shadow, and 1/2000sec at f/4 and ISO 200 when the action is in highlight.

When half the pitch is in shade and half is light metering for the scene is tricky



© ADRIAN DENNIS

© JIM MORTIMER



Jim Mortram

Jim is an award-winning social documentary photographer and author. His ongoing project, Small Town Inertia, records the lives of disadvantaged and marginalised individuals in his hometown

of Dereham, Norfolk. Visit www.smalltowninertia.co.uk.

9 Use a handheld meter

Many of my portraits are taken in low light, at around midday, with light coming from a single window. I shoot both film and digital for my Small Town Inertia project, and with film, I prefer to use a handheld lightmeter as it's so quick and reliable. You need to keep checking as the light changes, however, as you can rarely stick to the same reading all day. With film, remember to set the lightmeter to the corresponding film speed you set. I push my Ilford ISO 400 film to ISO 800 to get access to faster shutter speeds. I also like the aesthetic of pushed film; you get greater contrast, while retaining all the detail (tell the lab to develop at the speed you've metered for, not the film speed on the box).

10 Think about where you're metering from

As you see from the images here, many of my portraits have light on one side of the face, and shadow on the other. When using my Sekonic lightmeter, I hold the lightmeter bulb very slightly towards where the light is coming from and angle it there, say at 20 degrees. I don't just hold it flat or again you can get overexposure. Alternatively, I take a reading from a bright area on the subject, then from a shadow, and shoot somewhere between the two. So think about where you are pointing the meter, and at what angle. Remember, with film you get maybe 6 stops latitude in bright spots compared to digital. It's hard to blow out the highlights unless you really are way off with the meter reading. Shooting with DSLRs is like using slide film; there is much less latitude when it comes to clipping highlights.

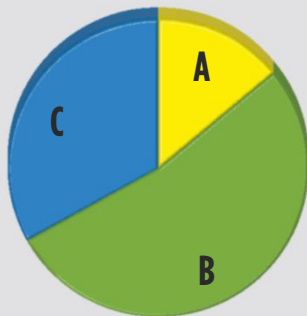
© JIM MORTRAM

Jim likes to make the most of light coming in from a single window



Try to angle the lightmeter bulb very slightly towards the light source





In AP 25 June we asked

Do you think there will come a time when you stop taking photographs?

A Yes, there will come a time when I hang up my camera	14%
B No, I will carry on until I die	53%
C No, but the type of photographs I take may change	33%

What you said

'I don't think the type of photos I take will change. However, the type of camera and photographic equipment I use might.'

'I can't ever imagine myself not taking photographs, even if I end up documenting my time in a nursing home.'

'I imagine I'll stop taking photographs the day someone hands me a camera and I no longer know what it's for. Or I'm dead. Whichever happens first.'

Join the debate on the AP forum

This week we ask...

If you use a digital camera, do you use the in-camera black & white mode?

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George Harrison @GeorgeHarrison

Not content with being a member of The Beatles, George Harrison was also quite adept at wielding a camera. Here we see him showing off three of his cameras.



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LETTER OF THE WEEK

Nik does the trick, so what's the catch?

Thanks for the article on Google Nik software [AP 14 May] which was informative but failed to mention the incredibly good instruction material available. There is a range of superb Nik videos covering every module, from Basics to Advanced, on YouTube. The information included in these sources wouldn't be wasted, even if there is no further development of the software. If you wanted

to splash out on a book then *Plug in with Nik* by John Batdorff is highly recommended. I have been using Nik Collection for a few years now, and it still feels fresh after trying some of the alternatives. It works flawlessly as a plug-in with Aperture (sigh!), Lightroom and Photoshop. Quite why Google would want to give it away is a mystery. I'm still waiting for the catch.

David Martin, via email

You're absolutely right David. Some excellent instructional videos for Google Nik software can be found on YouTube, and I'd recommend the *Introduction to the Nik Complete Collection* video (www.youtube.com/watch?v=gikVjBnpTRQ). Watch the *Black and White Landscape Photography* video using Silver Efex Pro 2 with Jennifer Wu (www.youtube.com/watch?v=ASZI5WNPQAO), as well. Because Nik software is now free suggests there will be no more development, so grab hold of the offer while it's there – Michael Topham, deputy technical editor

LETTER OF THE WEEK WINS A 16GB SAMSUNG SD CARD. NOTE: PRIZE APPLIES TO UK AND EUROPEAN RESIDENTS ONLY

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With Ultra High Speed performance, the waterproof Samsung 32GB EVO Micro SDHC card, Class 10, Grade 1, offers up to 48MB/sec transfer speed. Visit www.samsung.com

Calling the shots

Aside from the fact that the I-1 Polaroid-format camera (below) is one of the coolest cameras coming into the market, it also has an added nostalgia value in that it looks like an old-fashioned dial-up rotary telephone with the receiving handle off the hook!

Johnny, Birmingham



Repair ratio

I have created a new photographic term: repair factor. This new piece of data is based on the cost of maintaining your camera after

its purchase and was created following a quotation to repair my daughter's 2.5-year-old Nikon Coolpix P520, which had ceased to function. You simply add the cost of the repair to the cost of the camera and express the result as a ratio of the original price.

It makes interesting reading to compare this factor with others relating to cameras in my possession.

These repair factors are as follows: Brownie box camera – 1:00; Zeiss Ikon – 1:00; Yashica Electro 35 – 1:00; Minolta X-700 – 1:15; Fujifilm X10 – 1:00.

The Nikon Coolpix P520 repair factor is 1:51. Perhaps the application of the repair factor to the purchase price gives the buyer a clearer view of a camera's real cost.

In this case, the cost of the Nikon increases from £249 to £376 after 2.5 years of light use and being cased.

John Sylvester, Aberystwyth

While I appreciate this is somewhat tongue-in-cheek, it is an interesting idea. However, in the period from purchase to being out of warranty, a camera's repair cost could change dramatically.

In some cases, it may be cheaper to buy a new camera than make the repair, as the camera will generally be coming to the end of its product cycle.

It's unfair to base this on your personal experience. Of all the cameras I have had, I've been lucky never to have experienced an issue with any of them.

Sadly, it is a sign of the times that repair costs are often very high relative to a camera's purchase price. This is largely because repairs are carried out in the UK, where wages are higher than in Asia, where the cameras are produced – Richard Sibley, deputy editor

Creative wideangle?

I (almost) always enjoy AP and am constantly amazed at how you and your team manage to put so much interesting content into a weekly publication. The 28 May issue is no exception.

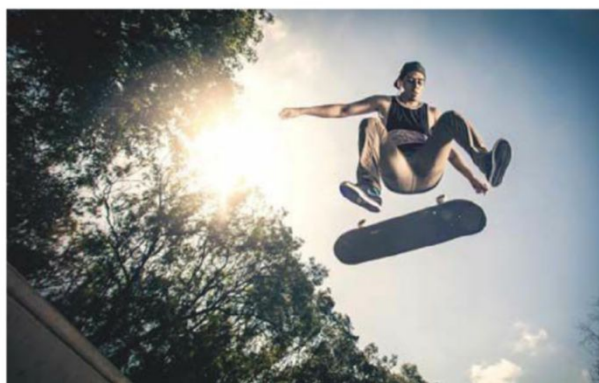
However, the APOY feature [pages 32–37] left me puzzled. It is very clear that not all the images were taken with a wideangle lens (if it matters, 5, 10, 13, 15, 20, 24 and 25 may not really constitute wideangle images).

I'd be interested to know your policy on manipulated images. Do you have the technical facility to know whether images 2 and 3 were actually taken exactly as reproduced in the submission? Can you confirm that neither was digitally manipulated?

The light on the figure in 2 (see top right), for example, seems inconsistent with the main light source in the image. The flying figure in 3 seems much sharper than other figures at about the same distance from the lens. I'd be very happy to read that my doubts are unjustified.

Chris Poole, via email

While round two of APOY was all about seeing what our readers can do with wideangle, that didn't



Inconsistent lighting in this image raises doubts about Anthony Kim's APOY shot, but the EXIF data reveals all

necessarily mean they had to use a dedicated wideangle lens. What we wanted to see was readers working with the widest angle on the particular lens of their choosing.

Obviously, not everyone owns a wideangle lens, so restricting the type of lens used would mean that a majority of people would not be able to participate.

On the subject of the images that placed second and third, I've checked the EXIF data on the second image and it confirms that a flash was used on that shot, hence why the lighting doesn't appear to match up.

As for the second image, I suspect a bit of sharpening has gone into the area of the man in the air, although

a closer look at the high res reveals that there are several other areas in the image that are equally as sharp. It's either a very lucky shot or one of several attempts. Either way, I'm certain that what we're seeing is as it happened.

As someone who regularly attends events like these, I can say that shots like this are a common occurrence, with many injuries sustained in an attempt to get the perfect shot.

Little tweaks are fine in an entry. In fact, any kind of Photoshop work is acceptable as long as the photographer declares that the image has been heavily manipulated in their submission – **Oliver Atwell, senior features writer**

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● The ins and outs of using image stabilisation

● Using f/8 for the sharpest results: is this still a good rule?

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One in a million

If you're keen to not only get your images seen but also stand a chance to win a hefty cash prize for your trouble, then One Million Photographers could be the competition for you. Competition founder **Martin Kimchi** tells **Oliver Atwell** all about it

S. Dhanushka Keerthirathna
(Sri Lanka)



© JAMAL AL-NABULSI

Above: Jamal Al-Nabulsi (Jordan)

While photography platforms such as Instagram and Flickr are a great way to get your images out into the world, the prevalence of photographers uploading their work can often mean your photographs get lost in the binary mists of the digital ether. That is unless you're particularly adept at the exhausting admin of social media and self-promotion. One alternative is to enter your shots into a competition – a worthwhile endeavour indeed. But what if your images either don't win or don't make the shortlist? As can be the case with the vast majority of competitions, the images entered disappear into a secret database never to be seen again. Not so with a competition that goes by the name of One Million Photographers (www.onemillionphotographers.com), a platform open to both amateurs and professionals, and set up by Martin Kimchi, a former leveraged finance lawyer and current owner of a small property business. Once Martin switched careers from finance to property, he found he had more time to explore photography, particularly with the birth of his first child and his desire to document those precious early years.

'I was having a look around some of the big online photo competitions, considering a submission, and I noticed a common thread, which was that once uploaded, your image basically disappeared,' says Martin. 'You would get an acknowledgement and a

'When we enter a competition, we want to see all the other entries just as much as we want our own entry to be seen by others'



Left: Franco Ferro (Italy)

© FRANCO FERRO



© MAX ELLIOT LOVELL



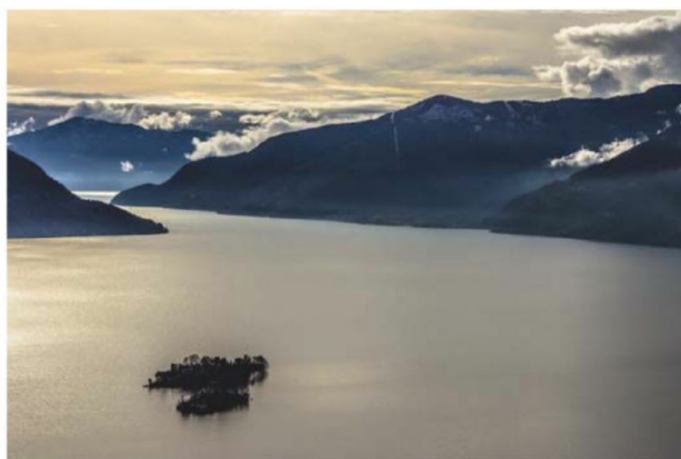
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thank you, but unless your image was shortlisted or among the winners, it was never going to be seen by anyone else. I'm not saying there's anything wrong with that – and each contest has to decide how it goes about the huge task of judging, critiquing or filtering entries – but it did make me wonder if there could be a competition where every single entry is always on display. And that's really how One Million Photographers started, because when we enter a competition we want to see all the other entries just as much as we want our own entry to be seen by others.'

This is what Martin calls the gallery element of One Million Photographers, as each submission is assigned its own unique gallery coordinates, marking the space on the virtual walls where that image 'hangs'. What this really means is that the competition is divided into a series of categories – architecture, nature

Top left: Max Elliot Lovell (UK)

Top right: Kenneth Greene (USA)

Middle left: Kelly McCann (UK)

Middle right: Ciaran McCutcheon (Australia)

Above left: Artur Strupka (Switzerland)

Above right: Bonnie Marquette (USA)

and wildlife, people, travel, after dark, landscape, abstract and reportage.

How it works

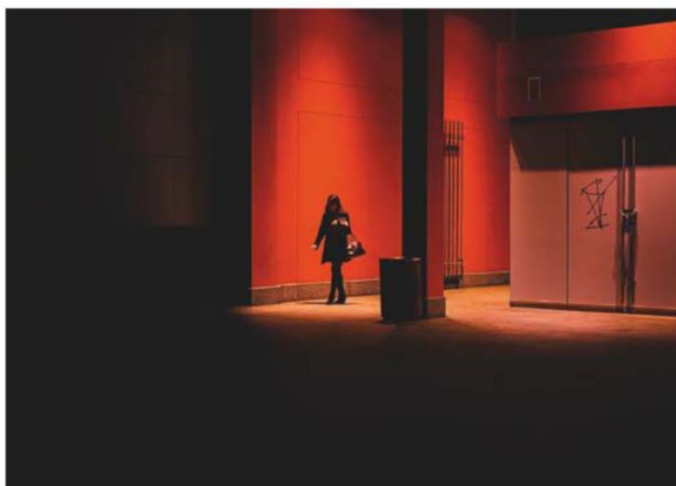
Visitors to the site will notice something interesting. The first page they are greeted with is a countdown timer with the days, hours, minutes and seconds rolling down to the competition closing date. Just below this is a cash total, which increases with every entry.

'Against the backdrop of the mission to display every submission, we devised two further aspects to the competition to keep it interesting for our photographers,' says Martin. 'The first is the overall grand prize – this is a cash sum that increases each time an image is submitted [entries cost \$8 with \$1 going to a chosen charity] and is awarded to the highest scoring image as at the closing date. The





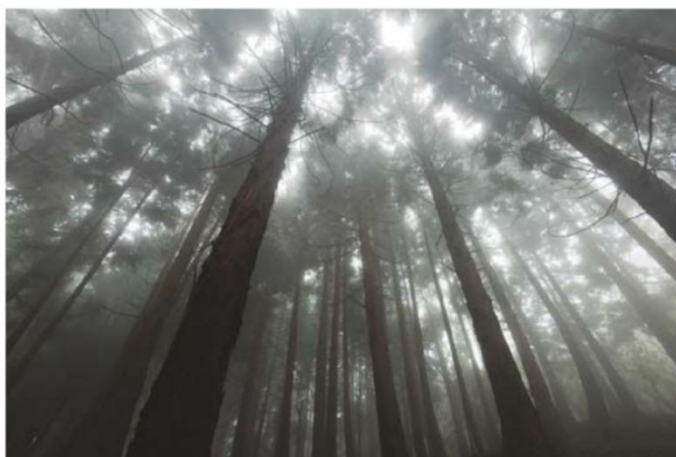
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current prize is around \$8,700 and rising. Images accrue points from 'likes', ratings, optional downloads (meaning photographers can, if they wish, quickly earn their entry fee back) and from being selected as the editor's choice. There's a live countdown to the closing date on our homepage and every image is automatically in the running.'

Martin explains that the second competition element is via their regular monthly awards. Currently, they have six prize sponsors from the photography world – including none other than *Amateur Photographer* – and they each pick a winning image every month from anywhere in the gallery. The result is that someone takes away a photography prize roughly every five days, with prizes including a thinkTANK Photo camera bag; photography business cards from MOO;

Top left: Lesley-Jo Thompson (UK)

Top right: David Sark (Australia)

Middle left: Anna Kim (USA)

Middle right: Alexandre Felix (France)

Bottom left: Freddie Ardley (UK)

Bottom right: Andres Gallardo (Spain)

the suite of Mastering Lightroom ebooks; a box of 50 glossy prints; or perhaps most exciting, a year's subscription to *Amateur Photographer*.

Crucially, every image is on an 'always eligible' basis: every image in the gallery is always in the running to win something, no matter when they were uploaded. It's also a nice way for the competition to build a community, with many submitting images regularly and finding inspiration in their fellow photographers' photos.

Open to all

One of the most heartening things about photography competitions (One Million Photographers included) is when they are open to both amateurs and professionals. It may seem like an odd thing to highlight (and something we often talk about), but it's only then that



John Moncrieff (UK)

© JOHN MONCRIEFF

you see how often the lines between the two camps can appear a little diffused.

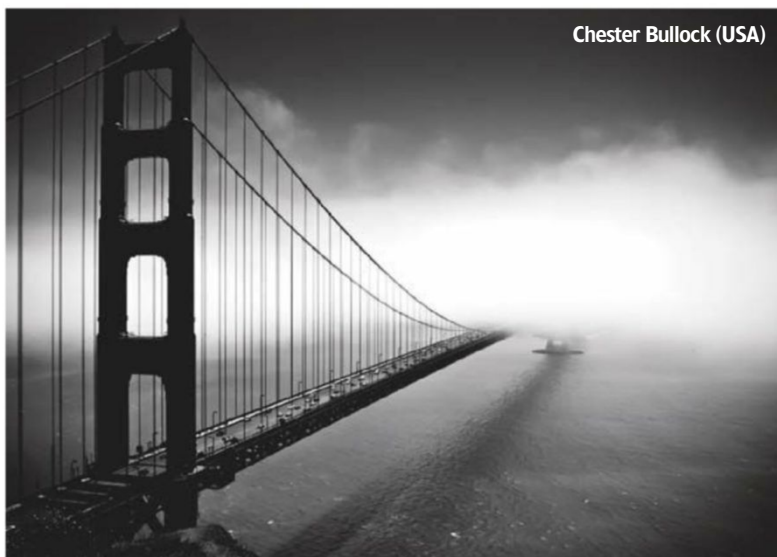
'I would definitely say that the line between amateur and professional photographers is becoming increasingly blurred. There's often an intuitive tendency to regard "pro" as superior and "amateur" as lacking, perhaps because of the dictionary definition of the two words that we all think we know. But with photography being an expressive art, there is nothing unflattering about the "amateur" tag, which really only refers to all of us who don't make a living from taking pictures,' explains Martin.

The competition also sees entries from all ages – from teenagers all the way up to photographers in their 50s and 60s. Similarly, the reach is global. While the entries are predominately from the UK, One Million Photographers is also seeing entries from Europe, USA and Australia. Regardless of age or location, Martin feels there are some things that will always stand out in an image.

'Creativity and technical excellence go a long way,' says Martin, 'but ultimately I think the images that best convey a storytelling element are the ones that really stand out. This applies to all genres of photography – after all, images are and always have been agents of storytelling.'



'Ultimately I think the images that best convey a storytelling element are the ones that really stand out'



Chester Bullock (USA)

© CHESTER BULLOCK

Martin Kimchi's background is in law, having spent about 13 years as a leveraged finance lawyer in London. However, having left the Square Mile around seven years ago to run a small property business, he has gradually had more time for his photography and found time to start the competition and gallery website One Million Photographers (www.onemillionphotographers.com)

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WILDLIFE WATCH

Kingfishers

With their bright blue-and-orange plumage, it's easy to see why kingfishers make such great photographic subjects, says **Andrew Mason**

KINGFISHERS are small, plump, short-tailed birds with a very long bill that is used for catching fish. With their bright blue-and-orange plumage, they are unmistakable, but can be difficult to spot when perched motionless near water. A kingfisher's flight is fast, and often very low over water. They search for small fish from waterside perches and can occasionally be seen hovering above the water's surface before diving. They mainly eat fish, chiefly minnows and sticklebacks, but will also feed on aquatic insects.

Kingfishers are fond of clean, slow-moving water, as well as canals and lakes. They can also be found around the coast, especially during cold winters.

Best time to shoot

The best time to photograph kingfishers is during the summer months, especially in July when there can be a lot of activity round the nest. Kingfishers are protected at their nests and they should not be photographed there unless a licence has first been obtained.



Try to vary the position of perches so you get different backgrounds

ALL PICTURES © ANDREW MASON



Photographs of kingfishers diving for fish aren't easy to capture, but are very rewarding when you do



Kingfishers inhabit slow-moving, shallow, clean rivers or streams that support ample supplies of small fish

KIT LIST

▶ C30.1 Portable Dome Hide

A portable fabric hide, such as this dome version from Wildlife Watching Supplies, will allow you to shoot kingfishers from a relatively close distance. As you might be spending long periods of time in them, a comfortable camping chair together with drinks and snacks is a must.



◀ C14 Camera Double Bean Bag

As space is often at a premium in hides on nature reserves, a beanbag, such as this one from Wildlife Watching Supplies, will provide a stable support and let you shoot without taking up any more room than other visitors.



**Andrew Mason**

Andrew is a full-time professional nature photographer. His work is widely published and has been used in books, magazines and calendars and by corporate and government clients, among others. www.andrewmasonphotography.co.uk



Shooting advice

Nature reserves

There are numerous nature reserves where kingfishers can be seen and photographed, typically from hides set up for birdwatching. At some hides, local photographers have set up perches to attract these birds. However, at most hides, they can only be photographed from a distance, necessitating the use of extreme focal lengths and/or cropping.

Private land

I have been fortunate enough to photograph kingfishers on a quiet stretch of river near my house, which the landowner kindly gave me access to. I was able to set up a canvas hide and perches on an area of the river where I had already seen the birds fishing. By using a canvas hide (a bag hide will also work for short sessions), I have photographed resident kingfishers at very close distances and with a relatively short focal length.

Perches

When photographing kingfishers, try to vary the perches used and their locations. Consider the direction of the light and experiment with backlighting. An old fishing rod makes for a great perch, as do signs stating 'No fishing'. As well as working on portraits with a kingfisher against a clean background, experiment with a remote camera and wideangle lens for images showing the birds in their environment.

Diving and fishing

The hardest images to capture are those of a kingfisher diving for fish, but it's very rewarding when you succeed. If you are short on time, some photographers offer hide rental and/or workshops at sites they have set up specifically for images of kingfishers fishing. Be aware, though, that your pictures may be indistinguishable from those of other photographers who have visited the same sites.



Kingfishers are found around most of the UK

About the kingfisher

The kingfisher is one of the UK's most colourful birds and highly sought after by wildlife photographers.

- **Location:** Kingfishers can be found throughout the UK, albeit in fewer numbers in Scotland.
- **Size:** Adults are 17-19.5cm long, including their bill.
- **Nest:** Kingfishers like to nest in a burrow that they excavate from stone-free sandy soil along a riverbank – normally about 0.5m from the top.
- **Diet:** Mainly small fish.
- **Population:** There are approximately 3,800-4,500 pairs of kingfishers in the UK.

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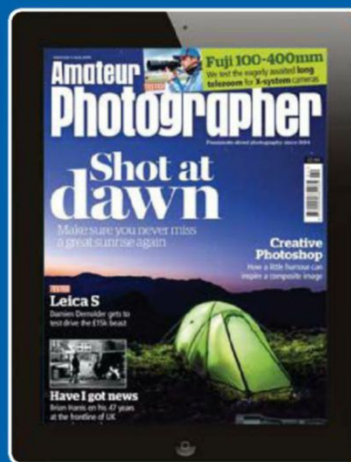
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From the glistening gold of the Jules Rimet trophy, to the iconic long-sleeved red away shirts, England's World Cup final triumph has become etched in our cultural consciousness. Whether you are a football fan or not, the scenes are instantly recognisable, and when we conjure up images of the match, we see them in our mind's eye in glorious colour. This is partly down to photographer Gerry Cranham – one of only two photographers to capture that legendary game using colour film.

'I met this chap who worked for Walt Disney's London office,' Gerry says. 'He was a journalist and at the weekend he made up his money covering sports events for the Sunday papers. He said to me, "Gerry, colour is the future. You should be shooting colour."'

It was this single piece of advice that spurred Gerry to start. 'Of course, it was mainly black & white then – it was rare that anyone shot colour, particularly in sports photography.'

Gerry's career as a sports photographer had started many years earlier, and almost by chance. After five years in the army with the Royal Electrical and Mechanical Engineers, Gerry's promising athletics career was cut short by an injury.

'I started coaching athletes and I thought it would be a good idea to get a camera to show someone how badly they were running,' says Gerry. 'I had to save over time to

In 1966, **Gerry Cranham** photographed the World Cup final in colour. Fifty years on, he speaks to **Richard Sibley** about what it was like to shoot the most important football game ever played in this country



Jack Charlton and the England team line up for the national anthems

afford the camera – it was a Corfield Periflex, which was about £40, a lot of money then. I didn't realise how expensive photography was.'

Armed with his camera and some basic knowledge, Gerry's passion for photography began with some success, but it was a steep learning curve. 'I had a guide – a little plastic card – with all the exposures, and it was trial and error,' he says. 'But I managed to sell the first roll of film that I took – I was never an amateur. There was this road relay from London to Brighton. A man from the local athletics club had a sports car, and I photographed the race all the way through. From that first roll of film I sold most of those pictures. They were very bad, I think.'

Managing to sell the images, Gerry was encouraged to keep persevering with his photography. 'The stuff I used to sell from my first jobs was terrible, but there wasn't the competition there is now. I went through hundreds of rolls of film. I had a great advantage in a way, having been an athlete for a number of years, so I was able to exploit that. It meant I knew when to take shots and when to keep out of the way.'

'I found out a little bit more about developing and printing. I bought a cheap enlarger and again it was all trial and error. I had to black out the kitchen in my little flat, as well as put my camera lens in my enlarger. Everything was really done on a shoestring.'

During the first three years of his career, Gerry exclusively photographed athletics. It was, as he admits, the only thing he really knew. However, things weren't exactly straightforward.

'Bit by bit, I managed to get in to an agency called Fox Photos,' he explains. 'The problem is, when I wanted to shoot, I couldn't get proper access to the photographers' areas at sporting events as you had to be a member of the National Union of Journalists. Much of the time I had to shoot from the crowd, and all sorts of places. But I got to know one or two people. I used to supply the local magazines and papers. I met a sports writer, John Rodda, who eventually became athletics correspondent for *The Guardian*. He introduced me to a lot of other journalists, and they helped me a great deal.'

'My pictures were quite different to the norm, but would get used in many national newspapers,' Gerry continues. 'On one

England fans
before the 1966
final against
West Germany





Having won the World Cup, England manager Sir Alf Ramsey sits motionless and stunned

► occasion I had my photo in five national newspapers in one day. It was a picture of the London Polytechnic Marathon. I was late getting there, ran in and just photographed the runner running in to all the photographers. That was the picture that ended up appearing everywhere.'

Sports Illustrated picked up another picture of Gerry's and as a result he got to know one of its great sports writers, John Lovesey, who was the London correspondent at the time. The pair became great friends over the years and Lovesey gave Gerry a great deal of instruction concerning what to do with his photography.

'John Lovesey had worked with a lot of the best American photographers and he guided me,' says Gerry. 'Eventually, he became the managing editor for sport for the *Sunday Times*. John was a pioneer, as I was. A lot of the trends





in sports photography now come from those early days. The chance to work for *Sports Illustrated*, the world's best sports magazine, with its circulation of a million issues a week, and seeing the work and the standards [in the magazine], improved me beyond measure.'

The World Cup final

In 1966, the best footballers on the planet were assembled in England, and it was a great opportunity for Gerry to photograph some of these superstars. Although it is the images of the final that are the most famous, Gerry was also at other World Cup games, notably England's semi-final against Portugal. 'One of those pictures won an award – it was of Eusébio,' says Gerry. 'I think I had the only colour picture of him.'

Shooting sports photography in colour was by no means easy, as

Above: Portuguese superstar Eusébio sheds tears after being knocked out by England in the semi-final of the tournament

Left: This shot of Jack Charlton attempting to tackle German striker Sigfried Held gives a good idea of where Gerry was positioned during the match

there was limited choice of colour film. 'I was using Ektachrome; it was only something like 60 ASA. By then I was reasonably proficient in colour, but it was difficult as the film speed was very slow.'

Gerry found himself at Wembley shooting for *The Illustrated London News*. The shot they wanted was the Queen presenting the trophy, but that wasn't the only opportunity that presented itself on the day.

'I could also work for *Sports Illustrated*. I don't know why, but they didn't have any proper passes. They had two photographers in the stand and even one in an aeroplane above. But I was the only one on the deck.'

At the last World Cup final in Brazil in 2014, there were hundreds of photographers, and Gerry recalls there were far fewer back in 1966. 'I think there were 20 British photographers, and about seven Germans. As far as I know, only two photographers were shooting in colour.'

'In the days of automated digital cameras, we have forgotten exactly what it was like for sports photographers shooting film. It was almost like exercise in itself, with a lot more thought and physical actions required to get the shots you wanted. I shot 28 rolls of film. It's not like pushing buttons with autofocus. You had to get the



The shot Gerry was required to get for *Illustrated London News*. HM the Queen presenting the Jules Rimet Trophy to England captain Bobby Moore

➤ exposure right, the film wasn't very fast and you had to focus. I think I had four cameras on me. I had a long lens, a 200mm, a 30mm and then a 50mm. I was shooting 35mm film, and all the time I was concentrating on keeping the cameras loaded, not shooting too much, and picking my moments. I was using Nikon Fs with the motor drive then – they were only about two or three frames per second. The Nikon F was a very strong camera, and it didn't go wrong very often.'

When it came to matters on the pitch, Gerry is full of praise for the team, and also for the manager, Sir Alf Ramsey. 'That team was so skilfully picked and planned by

The victorious champions celebrate



Gerry Cranham became a sports photographer in 1958 at the age of 27. One of the first sports photographers to use colour film, Gerry's images have appeared in newspapers and magazines all over the world. Visit www.welloffside.com.

Ramsey,' says Gerry. 'He's one of the great managers of all time. Even when it was full time and it went to extra time, he made them all stand up and look well, as the Germans were all on the floor exhausted. That was the sort of thing he would think of. He wanted them to think the England team were still fresh in order to put them off. He was a great man, he had a great brain.'

With the front cover image for *The Illustrated London News* in the forefront of his mind, Gerry did miss a crucial moment of the match.

'My main thing was that I had to go and get a picture up at the Royal Box. So I left my position in the bottom corner when England were leading and missed the last goal.'

However, this turned out to be rather serendipitous, as it led to one of the defining images of England's win. As Gerry explains, 'I went over in front of the dugout with the two teams and managers and I just sat there. Then suddenly there was this huge roar as the other goal went in. Seconds later it was the winning moment. Ramsey just sat there, and everyone else was just running around. He just sat there and didn't do anything. He hardly smiled – it was just incredible. I was just amazed that the chap didn't do anything. I just fired off two frames, as I had to get up top to get a spot on the balcony. But that image has been used lots and has now become a famous picture.'

Legacy

He may not be the household name that many photojournalists are, but Gerry Cranham was a pioneer of sports photography, who helped to blur the boundaries between images that merely reported the events of a game and photographs that approached the subject almost as an art form. As a result the images entered the public consciousness.

'I was so busy with advertising and sport, and this chap kept ringing me up and I'd say "give me a ring another time". This went on for months,' remembers Gerry. 'Eventually I said, "Oh, you better come down and have lunch with me." He turned out to be the deputy director of the V&A. Photography had taken off a bit then, and in 1968, the V&A had a Cartier-Bresson exhibition. My exhibition was the next one. I was the first British photographer to have a full exhibition there. I have to say, I've had a very busy career, and that's why I'm so worn out now!'



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Say you want a revolution

Through his photography, **Terence Donovan** captured the 1960s' spirit like nobody else, photo historian **Robin Muir** tells **David Clark**

In the early 1960s, fashion photography went through a revolution that was led by three young and ambitious photographers: David Bailey, Brian Duffy and Terence Donovan. Talented and determined, with a fresh and informal style, they quickly usurped established fashion photographers such as Cecil Beaton and Norman Parkinson.

'Before us, fashion photographers were tall, thin and camp,' Duffy famously commented. 'We're different. We're short, fat and heterosexual.' Beaton himself later praised 'The Terrible Three', as he called them – 'three cockney boys who rushed out of the somewhat staid John French's

darkroom and gave a signature to their times.'

Actually they weren't all cockneys, nor did they all work at the studio of fashion photographer John French, but their photography did embody the freewheeling spirit of the 'swinging sixties'.

All three went on to have successful careers in commercial and editorial photography. Today, Bailey is still active in his late 70s, while Duffy abandoned photography in the early 1980s, long before he died in 2010. Meanwhile, Donovan's career included fashion and portraiture, as well as directing pop videos and thousands of television commercials. His reputation for excellence led to



Thermodynamic, 1961

This shot (right) was taken for *About Town* magazine and published as part of a fashion feature in January 1961. The model, Peter Anthony, one of the few male models of the period, was wearing a Jaeger suit. It was taken at Grove Road Power Station in St John's Wood, London.

'This kind of image, where Donovan has photographed his model against the backdrop of industrial London, was typical of his work in the early '60s,' says Robin Muir. 'It was very dramatic to show the model against the plume of steam. Other photographers have done similar things since, but this was the first time it had been done in a mainstream magazine. There was no regard for health and safety! You couldn't get away with it now.'

© TERENCE DONOVAN ARCHIVE





➤ him being nicknamed 'The Guv'nor'.

The best of times

The year 2016 is both the 20th anniversary of his death and the 80th anniversary of his birth. These anniversaries are being marked by a new book, *Terence Donovan: Portraits*, and a major exhibition at the Photographers' Gallery in London, titled *Speed of Light*. The exhibition is curated by photo-historian Robin Muir, who worked with Donovan at *Vogue* magazine and is an expert on his photography.

For Muir, the work Donovan produced in the first decade of his career was undoubtedly his best. 'His photographs for me are just fascinating documents of the '60s,' he says. 'Between 1959 and 1969 he was just absolutely at the top of his game. His pictures give us a wonderful take on London and the fashion and people of the time.'

In those early years, Donovan's work for magazines such as *Man About Town* or *Vogue* had a gritty, street documentary style. He photographed glamorous models in the latest fashions in outdoor locations such as blocks of council flats or in parts of London still derelict from wartime bomb damage.



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'His photographs are just fascinating documents of the '60s'



Above: 'Dressed Overall', Fashion Feature for *Nova*, March 1974
© ARCHIVES ELLEHRA

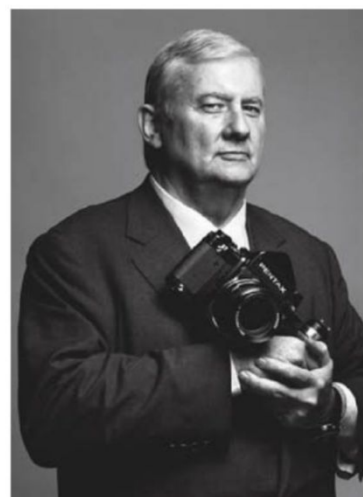
Left: *French Elle*, 1 September 1966
'Du Nouveau sous le nouveau tunnel'. Fashion by Pierre Cardin

Donovan was particularly innovative in the way he photographed men's fashion. As he himself said, 'Up until then, all the pics of men in tweed coats had them on shooting sticks in Hyde Park. I shot them on a gasworks.'

Muir says, 'Donovan was a fantastic photographer of men and men's fashion, and he did a lot of wonderful black & white pictures depicting men's clothes. He took them into parts of the East End he knew and put them into these



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Terence Donovan, 1936-1996

TERENCE Donovan was born in Stepney, East London, in 1936. The son of a long-distance lorry driver, Donovan spent most of the Second World War travelling around England with his father. He began a part-time apprenticeship in lithography at the age of 11 and studied block making at the London School of Photo-Engraving and Lithography.

At 15, he began working as a photographer's assistant at a printing company. After National Service, he worked at the studio of fashion photographer John French. Then, aged 22, he set up his own studio.

He shot editorial images for magazines such as *Man About Town* and *Vogue* (from 1963 onwards). He also shot fashion and portraits for *Nova*, *The Sunday Times Magazine* and others.

He concentrated on advertising photography from the early 1970s, and in the '80s and '90s, focused on the moving image. He shot around 3,000 TV commercials and directed influential pop videos, including Robert Palmer's *Addicted to Love*.

He produced just three publications in his lifetime: the booklet *Women Throooo the Eyes of Smudger Terence Donovan* (1964); a book of erotic nudes, *Glances* (1983); and provided the images for Katsuhiko Kashiwazaki's instructional book *Fighting Judo* (1985). Judo was one of Donovan's passions, and he achieved black-belt level.

In 1996 he was appointed visiting professor at Central Saint Martins School of Art. He committed suicide later the same year after suffering from severe depression. He left behind an archive of around a million images.

extraordinary backdrops. Nobody else was doing men's fashion in that way. And he did it very well. He was as good in the open air as he was in the studio and you can't often say that about photographers.'

Honest and authentic

But what else sets Donovan's work apart? 'As the '60s gained momentum, a lot of his contemporaries' work became much more polished and glossy,' says Muir. 'Whereas although Donovan

Above: Terence Stamp, *Vogue*, July 1967. Photographed on the set of John Schlesinger's *Far From the Madding Crowd*

did a lot in the studio, there's a certain sort of naturalness about it. His work looks more authentic, more honest. It just looks different. That quality lasted the whole decade.'

Donovan certainly worked hard, sometimes shooting three or four sittings a day, and was soon established as a leading fashion photographer. However, in the 1970s, he began to work much more in the lucrative worlds of print advertising and television



‘There was no hanging around, no analysing what we were about to do; he just did it’

commercial. From this point on, Muir believes his work lost something of its appeal.

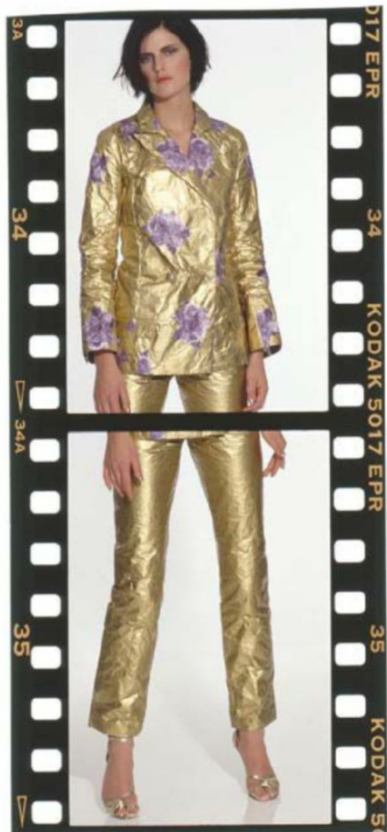
‘Photographers have to mature and change, but I got the impression that Donovan’s heart wasn’t really in editorial photography any more,’ he says. ‘I think he lost his way a little bit when he discovered moving film and advertising. There was big money in advertising and you can’t blame him for wanting to go in that direction. It didn’t demand much from him in the way that earlier editorial photography had. Notwithstanding, he still produced a lot of wonderful stuff in the ’70s and ’80s.’

By the mid-1980s, Donovan had been away from regular editorial photography for so long that he was often overlooked for commissions. However, his reputation for taking definitive and iconic photographs led to commissions for official royal portraits, including a number of sittings with Princess Diana. He

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French *Elle*, 2 September 1965, ‘Les Manteaux arts modernes’, coat by Pierre Cardin



A suit by Hussein Chalayan, British *Vogue*, ‘Made in England’, 1995

was also chosen to photograph Margaret Thatcher while she was prime minister.

Muir, who was present at some of Donovan’s portrait sittings for *Vogue* in the 1990s, says by this time his portraits were done as quickly as possible. ‘He was as charming as everybody said he was, delightful, and a very good photographer,’ Muir recalls, ‘But he had got his portrait photography down to a very fine art and a very quick art. There was no hanging around, no analysing what we were about to do; he just did it. Everybody was in and out in probably about an hour.’

‘I thought it was extraordinary, because with other photographers like Snowdon and Albert Watson there would be a lot of preparation, and a lot of chatting before the day. Terence got past all that and went straight into the photographs. I’m not sure whether that in itself was a good or bad thing, but the pictures he took latterly at *Vogue* weren’t among his best.’

Nevertheless, Donovan was to have one memorable return to form



Terence Donovan: *Portraits*, by Philippe Garner, is published by Damiani and priced £35. It includes portraits made throughout Donovan’s career. Subjects include Diana, Princess of Wales; Laurence Olivier; Margaret Thatcher and Sean Connery. See www.damianieditore.com.

Terence Donovan: *Speed of Light* in association with Ricoh is on display at The Photographers’ Gallery from 15 July. www.tpg.org.uk.

in 1996 when he was commissioned to photograph major music stars of the day, including Jarvis Cocker and Bryan Ferry, for *GQ* magazine’s ‘Cool Britannia’ issue.

In the *Speed of Light* exhibition, Muir will be devoting space to this final portfolio among more than 130 Donovan prints, together with work from throughout his career, as well as some of his sketchbooks, contact sheets, videos and filmed interviews.

Sadly, the *GQ* shoot wasn’t published until after Donovan’s sudden death in November 1996. For Muir, it is both a reminder of Donovan’s talent and an indication of the work he might have gone on to produce.

‘This wonderful portfolio for *GQ* would have been his way back into editorial photography,’ Muir continues. ‘It was an amazing roll call of the great and good of British music, and I think it would have been a great calling card. I genuinely believe it would have re-established his career, and if he was alive today he would have been a proper “grand old man” of photography.’



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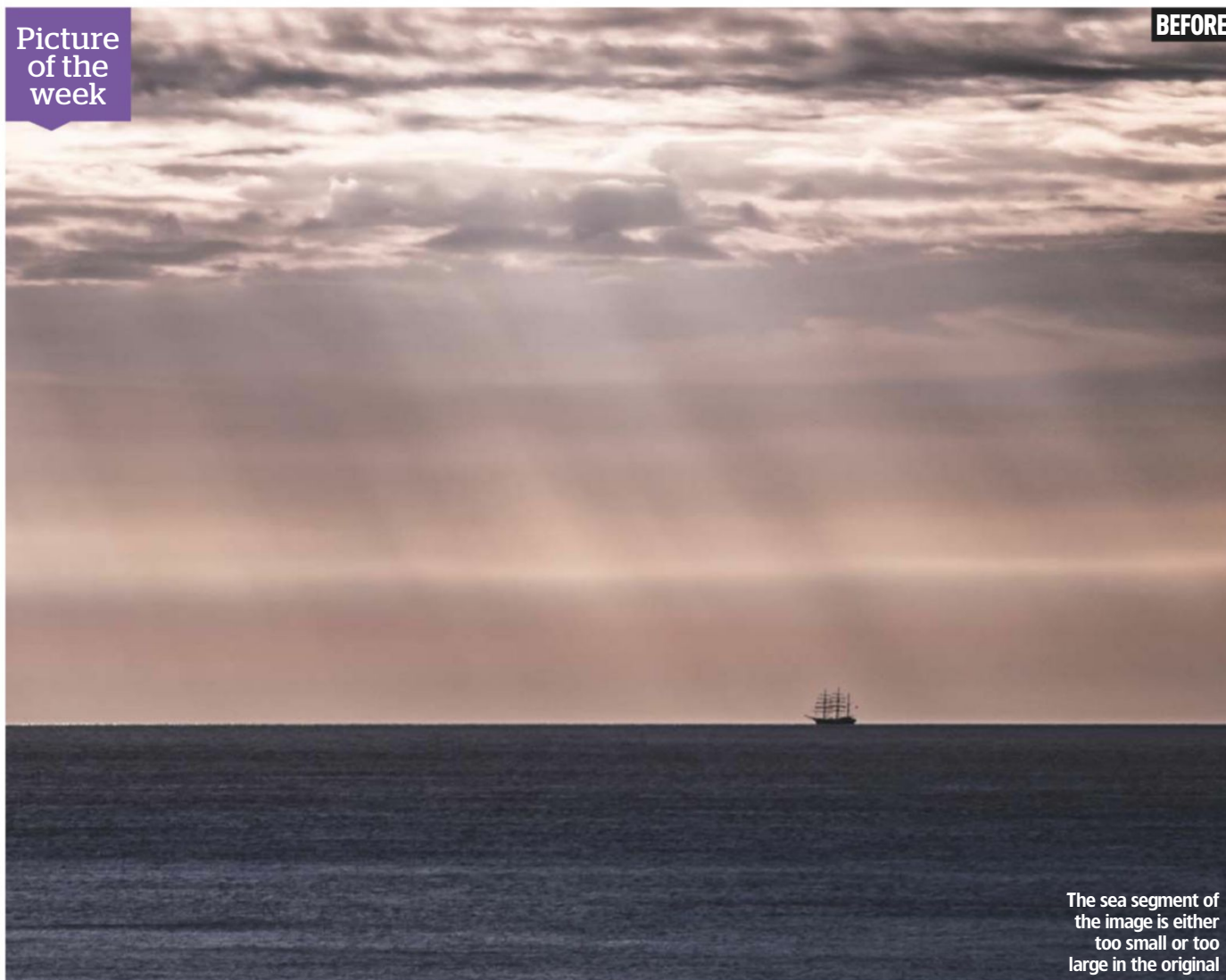


Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

Picture
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week

BEFORE



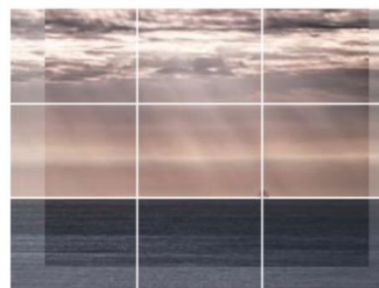
The sea segment of the image is either too small or too large in the original

Ship on the horizon Callan Stroud Pentax K-S2, 50mm, 1/6,000sec at f/5.6, ISO 100

WOW! What great luck to see this opportunity, Callan. It is so good one almost wonders if it is real or something set up in your bedroom! I love the shape of the ship and those glorious 'stairways to heaven' sunbeams streaming down. It's all very meaningful, and reminds me of the Christmas song *I Saw Three Ships*. We feel as if the sailors aboard have their gods with them and that, for now at least, all is well.

All that bothers me are the proportions of the composition. The sea segment is

either too small or too large to feel comfortable. It would work as a little strip along the bottom of the frame or as a larger area that lifts the ship and the horizon to the lower third. I've added some water to the sea and lifted that neat line to the third, and I think it works rather nicely (see right). While it was a great opportunity and is a nice enough shot, more careful framing at the time could have made this a really cracking photograph. The original image, though, is still very good, and well deserving of my Picture of the Week award.



The image with the sea extended



Win! Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 21. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

BEFORE



Ayon's image has too many distractions that lead us away from the main subject

Boats and ducks Ayon Mandal

Sony Alpha 200, 18-55mm, 1/80sec at f/11, ISO 400

I LOVE simple pictures. They act very quickly, and the viewer doesn't have to do much work to 'get it'. In general, simple pictures provide the most effective way we can communicate.

This shot from Ayon is almost a simple picture. How can we tell it is simple? Because we understand almost immediately that it is about the shapes of the ducks, the boats and the branches against the reflection of the sky in the water. We get that, but not necessarily straight away.

The problem is that there are too many other things going on that distract us from the subject – the shapes. For a start, there are glimpses of colour that make us wonder whether the shot was supposed to be in colour or in black & white. That makes us think about something that isn't the subject. The ducks at the top of the frame also draw the mind away from the subject because of their contrast with the water, as do those little strips of land sticking through the surface of the river.

AFTER



Increased midtone contrast has brightened the grey highlights and closed-off some shadows

BEFORE



Alexy's original image is too bright so it needs a general darkening

AFTER



The image showing how a darker exposure might have looked

Storm clouds Alexy Samoylenko

Nikon D3, 24-85mm, 1/80sec at f/11, ISO 250

THE BRIGHTNESS between land and sky is a source of constant concern for the landscape photographer. On one hand we feel we have to even the brightness out, so that detail in both areas can be maximised, while on the other we feel we should represent the two elements as we see them. Getting the balance 'right' is a delicate matter. Neutral density graduated filters are usually the tools that we reach for, and rightly so. But with the ever-increasing dynamic range of modern cameras it is often as well to rely on what can be achieved with a raw file and a decent image processing application.

Here Alexy was faced with a relatively unusual problem, as the stormy sky in his scene is actually darker than the sunlit land area. In cases like this we have the option to turn the ND filter upside down, so the darker graduations cover the land rather than the sky, but I don't think we needed to

darken specific areas in this instance. What is needed is a general darkening of the whole scene. The problem is that the camera has seen the dark clouds and opened up the exposure to create an image that is just too bright.

I suspect the exposure is just a stop and a half out, but that makes a difference. I've created a version that shows what that darker exposure might have looked like. In that version the brightness of the land area with the sun on it is about right – and all the colours can come through. The outer areas have gone quite dark, but that's OK – they are in the shade. The clouds have also taken on a more menacing feel, and I've cropped the bottom of the frame as it didn't serve a purpose.

It's a great scene, Alexy, but I suspect that it was one of those occasions when you looked at the picture afterwards and thought it was nothing like what you saw.

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

Accessories

Useful gadgets to enhance your photography, from phones to filters...

Wacom Intuos Photo

● £75 ● www.wacom.com

Michael Topham tries out Wacom's smallest tablet with touch-control functionality

Amateur
Photographer
Testbench
GOLD
★★★★★

Multi-touch

The tablet supports one-, two- and three-finger gestures for quick and speedy touch operation, much like a smartphone or tablet.

At a glance

- Suitable for right- or left-handed use
- Compatible with PC and Mac
- 152x95mm active area
- 4 customisable express keys

WITH an active working area of 152x95mm, the Intuos Photo is the smallest model in Wacom's line-up of graphic tablets, and it's aimed at those who'd like to take fine control of the cursor at the editing stage. The supplied pen allows users to create incredibly precise selections around subjects, and its 1,024 pressure-sensitive levels provide the accurate control you need to brush into layer masks and apply pressure to adjust the flow of a brush – much like you would on paper.

If you prefer to use your fingers to move the cursor, you can do so by enabling touch control via a small switch. The tablet supports multi-touch gestures such as pinch and zoom, giving you what feels like smartphone or tablet control at your fingertips for fast navigation and intuitive operation. At the top of the tablet are two express keys on either side that can be customised, with more advanced options to control the mapping across the screen, scrolling speed and touch gestures. The design has also been carefully thought through. There's an integrated pen holder, three spare pen nibs and an optional wireless accessory kit (£32) if you don't fancy connecting it via USB.

Verdict

A graphics tablet is an excellent accessory to own if you regularly edit images and, having used many over the years, I found the Intuos Photo offered the perfect balance between portability and functionality. It's thin and light enough to carry on the go, and performs faultlessly after a quick 10-minute installation. As such, I consider it to be one of the finest tablets you can buy for under £100 and can't recommend it enough.



Pen holder

The pen holder prevents you from losing the pen on the go. Three additional nibs are provided at the rear of the tablet.

Installation

The tablet takes less than 10 minutes to install using the installation CD and quick-start guide.

ALSO CONSIDER

Wacom Wireless Accessory Kit

£32

Supercharge your graphics tablet with this optional extra. It allows you to connect your Wacom pen tablet to your computer wirelessly and saves you having to plug it in via USB.



Wacom Bamboo Duo

£20

This stylus features a responsive carbon-fibre nib for smudge-free operation on mobile devices and has a refillable ballpoint pen the opposite end. It's an ideal solution for switching between mobile devices and paper.



Wacom Intuos Pro Small

£168

The next step up from the Intuos Photo is the Intuos Pro. This tablet offers a slightly larger active area (157x98mm), double the number of pressure-sensitive levels and a greater number of express keys.



Besiter Mercury 10A Lightning power bank

● £34.99 ● kavson.co.uk



MOBILE phones and tablets have become useful camera accessories, but they are of no help if the power runs out at a critical moment. Because of this, power banks are something of a must-have to keep your devices alive when you're out in the field for any length of time. They can also be used to recharge an increasing number of camera batteries in situ.

On the whole, power banks tend to be functional devices with few distinguishing features. However, the Besiter Mercury series is a bit different. The slimline, curvy cases consciously echo the design of high-end smartphones, and the model we're looking at here also claims to be the world's first MFI-certified power bank. In short, this means that it charges using an Apple Lightning cable, which is convenient for iPhone and iPad owners. A microUSB version is also available for Android users. It comes in two colour options – black or white – and two different capacities. I think the 10,000mAh version at £34.99 looks better value than the 5,000mAh model that costs £28.99.

Two USB outputs are used for charging external devices, with one offering 1A output and the other 2A for faster charging of power-hungry devices like tablets. A small button on the side turns charging on and off, and shows the power bank's own current charge status using a row of four (very subtle) LEDs.

Besiter also suggests that the Mercury is capable of pass-through charging, so that both it and connected devices can be replenished using a single USB socket when connected together; however I couldn't get this to work. Nonetheless, the flat design means it's easy to carry around and can sit in a pocket back-to-back with a phone for charging, which doesn't work with more boxy rivals. The capacity is also ample to keep your phone going for several days.

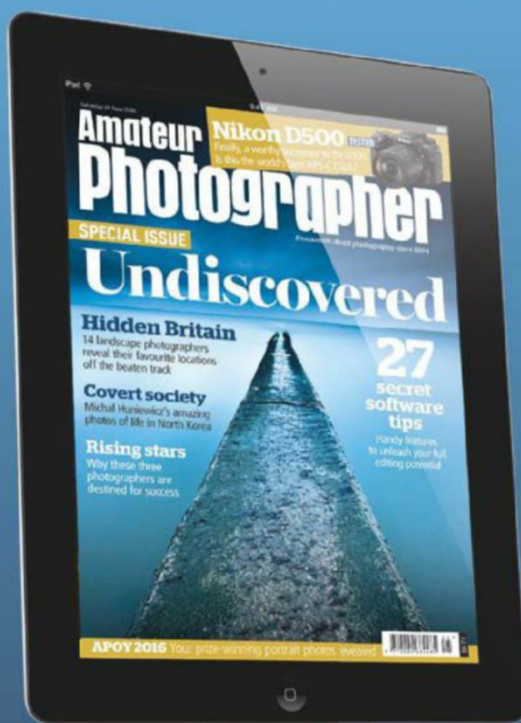
Andy Westlake



The Besiter Mercury power bank is available in two colours and two capacities

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Lenscraft

It's not every day you get a chance to tour a Japanese lens factory.

Michael Topham reports on his experience of watching **Sigma** lenses roll off the production line

Approximately 300km north of Tokyo, in the Aizu region of Fukushima lies a small town named Bandai. To get there, you have to take the bullet train from Tokyo to Koriyama and transfer onto the Ban'Etsusai line towards Bandaimachi station – a long-winded journey and a destination that has taken me three and a half hours to get to.

Upon arrival, a select group of press and I are ushered towards a Sigma-branded taxi bound for the company's Aizu factory where the manufacturing of cameras, lenses, flashes and other photographic accessories all takes place.

Ten minutes later we arrive at Sigma's headquarters and at the request of our host, remove our shoes and slip on a pair of white Crocs before entering what feels like a very clinical working environment.

As we head to a conference room to meet Mr Kazuto Yamaki, CEO of Sigma Corporation, more than 50 employees rise to their feet and greet us with a traditional Japanese bow. It's a reception I've never experienced before and I return the Japanese code of etiquette by bowing in return.

A warm welcome from Mr Kazuto Yamaki follows, and a brief presentation about the company and its history reveals

some interesting facts and figures that are new to me. Mr Yamaki's late father founded the business in 1961. He took it over in 2012, after working for the company for 23 years. The factory I'm fortunate to visit today was built in 1974 and is currently the workplace of 1,400 employees, 75% of whom are engineers.

In Mr Yamaki's words, the philosophy of the business is all about 'small office, big factory', and a slide pops up on the screen with other fascinating facts. The production capacity of lenses in the Aizu factory is currently 90,000pcs per month, and 80% of the products made by Sigma in Japan are exported to other countries. The glass that Sigma uses to produce its optics is sourced from Hoya but moulded to Sigma's specification. Using suppliers in the same country contributes to creating a high-quality product, explains Mr Yamaki.

Spotless production line

Next, I'm passed a white, lint-free protective suit and hat – the precautions every visitor and employee at the factory must take to ensure the production line is kept spotless and free of any contamination that could interfere with the production of lenses.

As I clip a small earpiece to my



After receiving a fine polish, every glass element is inspected before it's passed down the assembly line



Mr Yamaki explains the processes involved in the area of the factory where the Sigma 150-600mm f/5-6.3 DG OS HSM is assembled and critically tested

ear, Mr Yamaki attaches a microphone so he can clearly explain the processes of production above the loud factory machines.

A short journey down the road sees us arrive at the metal processing plant. I expected this part of the factory to be big, but nothing could prepare me for the sheer size of it. Row upon row of lathes and machines, the number

of employees operating them, the noise – it's overwhelming on a grand scale. Crates of precision-engineered brass bayonet mounts for the 50mm f/1.4 are stacked upon each other in front of me. Some of the smaller cams and metal parts are so immaculately finished they could be worn as jewellery. Even the tiny screws and washers that hold a lens together, and which are typically outsourced



As explained, the quality of plastic components relies on a perfectly engineered die and the maintenance team, which is dedicated to keeping all the machines and dies pristine.

Moving on, we enter the stamping area of the factory, which is a noisy place. This is where parts are stamped out of thin metal using heavy machine presses. We're guided past the machine that churns out all the aperture blades for Sigma's lenses.

The human touch

Before entering the branding area of the factory, we're asked to step inside a sealed room where we're given an air shower to remove dust particles from our clothing. We then get an insight into how the focal length and distance markings are applied. Each unit is branded one at a time by skilled applicators. It is a single employee's job to paint the MF/AF switches by hand. Once painted, each part embarks on a 200m journey through various heated ovens to let them dry.

As I walk towards where the metal anodising takes place, I pass an area of quality control where staff painstakingly inspect the painted aperture blades and decipher the usable from the unusable. The anodising area of the factory is another interesting place, and it's here that metal parts go through the chrome plating process to give them



'It's refreshing to see the CEO of a global business not only so passionate about a company, but also so knowledgeable'

by other lens manufacturers, are produced in-house at Sigma to reduce cost.

Farther along the line, we come to the die-manufacturing section where the metal moulds, which are referred to as dies, are engineered. Shelves upon shelves of these dies are clearly labelled and rest on top of detailed drawings. I pass five members of staff whose job it is to manufacture dies for new products using CAD and water-cutting machines.

Next, it's onto the injecting-moulding process – the area where small plastic pellets are heated and melted before they're injected into the metal dies. Lens hoods and internal plastic parts are being produced by the dozen and there's a clever automated machine that picks up each unit and drops it precisely in a plastic tray. The production line feels as if it's running like clockwork, and it's fascinating to watch.



An engineer studies a drawing for a lens component in CAD software

➤ their silver colour and prevent rusting and corrosion. Interestingly, up to 40% of the water used in the anodising area is recycled and reused.

The next stage on the tour passes through the glass moulding area, where large and small glass aspherical lens elements are precision made. After the glass elements are ground and receive a first polish, technicians examine each element individually for imperfections and scratches, before approving them. The glass elements receive a finer polish before they are coated and the edge is finished. Elements are stacked up everywhere by the tray load, each one sitting in its custom-made holder as it works its way to the next team.

When asked which is the most expensive machine in the factory, Mr Yamaki replies, 'The lens-coating machine costs over \$1 million.'

As a machine to look at, it's nothing special, but it plays the important role of applying special multilayer coatings to reduce flare and ghosting. As the glass elements progress slowly towards the sub-assembly line, they're sealed into plastic parts. Mr Yamaki explains that by warming plastic and squeezing the glass into it, it's easier to ensure the optical axis of each element is perfectly aligned.

Once a lens is constructed, it enters the focus accuracy area. Anodised air is used to remove all the static and any dust before it enters the facility and every lens receives critical lab testing to ensure it meets the high standard engineers are happy with. There are lens test charts aplenty and engineers studying MTF data on screens with a critical eye for detail and sharpness. The dedicated area for testing and approving Sigma's 150-600mm f/5-6.3 lens is absolutely huge, and although it seems like crates of lenses are piling up in the testing centre, there's a Zen-like sense of calm as the engineers go about their work.

Boxing and packaging

As we make our way to the packing and shipping department, Mr Yamaki points out the large ovens that are used to test the working temperatures of new products. The ovens are on and in use, but sadly I'm not permitted to look inside – I can only presume a new product is being heat tested.



A batch of polished lens elements ready for inspection. Elements are carefully transported along the production line in custom-made holders.

The boxing up and packaging of products marks the final stage at the Aizu factory before lenses are shipped to their final destination. It's a vital part of the production line and a team of four skilled workers are responsible for building the flat-pack Sigma boxes.

They place each lens in its custom-made packaging and ensure the serial numbers match the documentation and stickers applied to each box. It seems a logistical nightmare that's all under control. White Sigma boxes containing the finished product then fill much larger boxes, which pass along a series of airport-style baggage rollers to the shipping department for export.

A CEO who cares

As I follow Mr Yamaki around the factory, I realise there's nothing about the production process at Aizu he doesn't know. It's refreshing to see the CEO of a global business not only so

passionate about a company, but also so knowledgeable in every single aspect of how the product is made. The respect and loyalty he has for the employees of the business shines through. He acknowledges every member of staff he passes and pauses for a quick chat with old colleagues who have known him since childhood.

Crafted to perfection

After my extensive factory tour and talk with Mr Yamaki on our way back to the conference room, I try to comprehend all the steps I've witnessed that go into creating a Sigma lens. Watching the lengthy process involved in engineering a lens from bare metal and plastic to the finished product is something I feel very privileged to have experienced. Having purchased a Sigma 50mm f/1.4 DG HSM A just over a year ago, I now have a clearer understanding of what painstaking work and precise engineering went in to making it.



Quality control inspect the aperture blades and determine the useable from the unusable before they're passed on



A Sigma employee applies white paint to AF/MF switches with incredible precision



This shot illustrates the size of the metal-processing facility. Machines and lathes line the floor as far as the eye can see



Mr Yamaki, equipped with microphone, explains in detail how metal parts are machined before they are dispatched to the anodising area of the factory

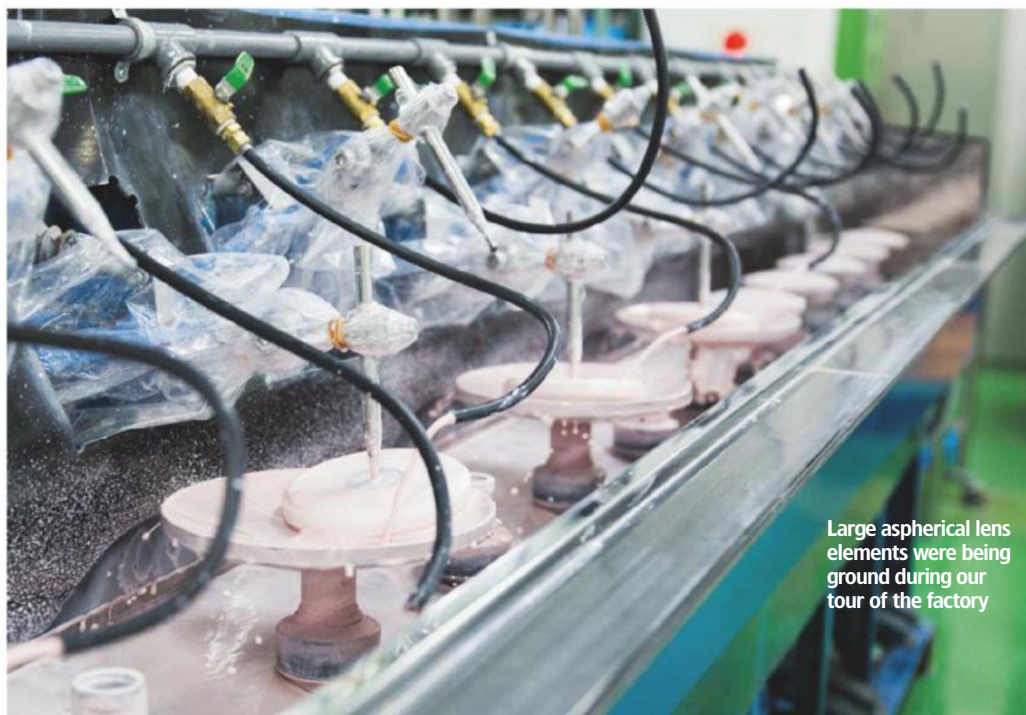
Companies that manufacture lenses for DSLRs and mirrorless cameras don't simply produce lenses, they craft them with exceptional skill and expertise, which in the case of Sigma has been going on for many decades.

At the beginning of my visit Mr Yamaki told me that one of the reasons for keeping production in Japan as opposed to moving it to China, Thailand or Vietnam was to protect the Aizu employees, whom he describes as hard working, diligent, meticulous and persistent.

On my tour I get the sense they're like this all the time, every day of the working week and not just on days the factory receives a visit from the world's press.

In the same way we entered the building, every Sigma employee was upstanding and gave us a bow when the time came to leave. Only one thing remained: I needed to swap my pristine white Crocs for my more formal shoes, before returning to Tokyo.

AP



Large aspherical lens elements were being ground during our tour of the factory

During our visit to the Sigma factory in Aizu, Michael Topham conducted an interview with Mr Kazuto Yamaki and asked questions about lens development, the camera side of the business and the future of the company. To read the interview in full, head to www.amateurphotographer.co.uk/sigmainterview

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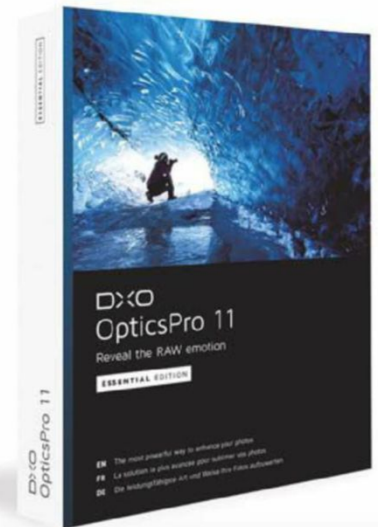


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DxO OpticsPro 11 supports over 300 cameras, more than 950 lenses and over 30,000 camera and lens combinations



DxO OpticsPro 11

● £79 Essential Edition ● £119 Elite Edition ● Mac and PC ● www.dxo.com

DxO OpticsPro 11 aims to correct the optical flaws of your lenses and squeeze the best out of your camera's raw files. **Alex Krube** tries it out

At a glance

- **PC** Intel Core 2 Duo, AMD Athlon 64 X2 (Intel Core i5 or higher recommended), 4GB RAM (8GB recommended), Windows 7 SP1 (64-bit), Windows 8 (64-bit), Windows 8.1 (64-bit), Windows 10 (64-bit)
- **Mac** Intel Core i5 or higher, 4GB RAM (6GB recommended), OS X 10.10 (Yosemite), 10.11 (El Capitan)
- **Free trial** A fully-functional trial version of DxO OpticsPro 11, good for one month, is available from www.dxo.com/en/photography/download

DxO Optics Pro is not a regular image editor. It's not designed for complex image manipulations, special effects or creative photomontages. Instead, it fits into a much earlier stage of the photographic workflow – taking images straight from your camera and correcting a whole host of aberrations, defects and flaws that you might have thought were unavoidable characteristics of your cameras and lenses.

It does this in two ways. First, it applies a set of lens corrections developed by DxO's own optical testing laboratories for the lens you've used – it can identify this from the EXIF data embedded in the image. It corrects distortion, chromatic aberration, corner

shading and edge softness, and it's a hands-free process, whereby the software looks up and applies corrections automatically when you open a folder full of images.

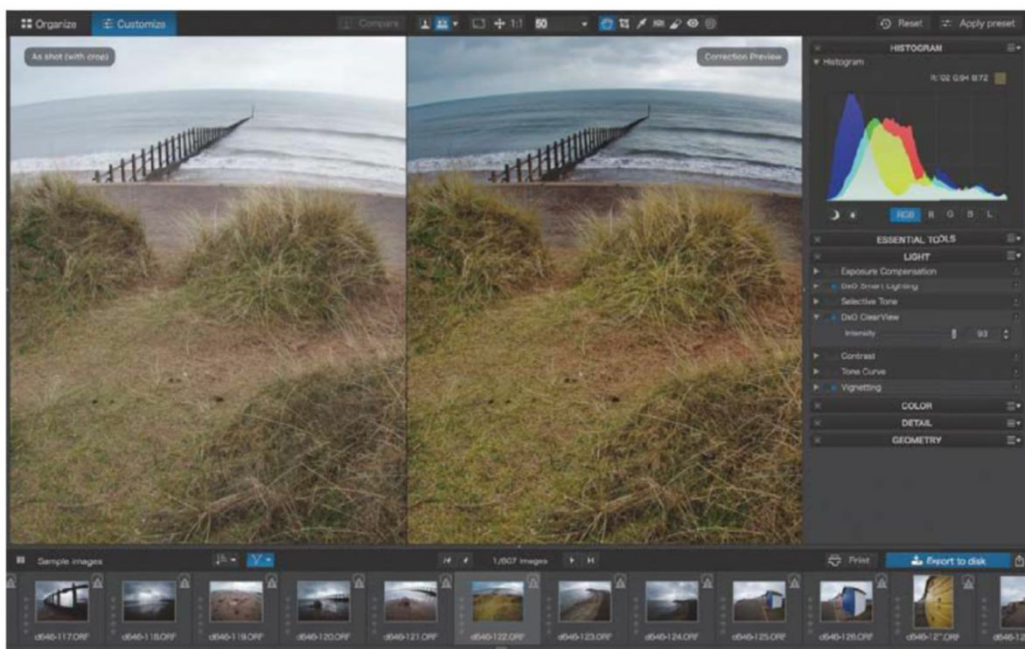
Second, it applies DxO's own raw conversion process with 'Smart Lighting' tools to recover highlight and shadow tones and advanced noise reduction for super-smooth high-ISO shots. You can use DxO OpticsPro on JPEG images straight from the camera to get the benefit of its lens corrections, but you only see its full power with raw files.

OpticsPro has always been split into standard (Essential) and Elite editions, but before version 10 these were split according to whether you had a consumer-type camera or a professional model.

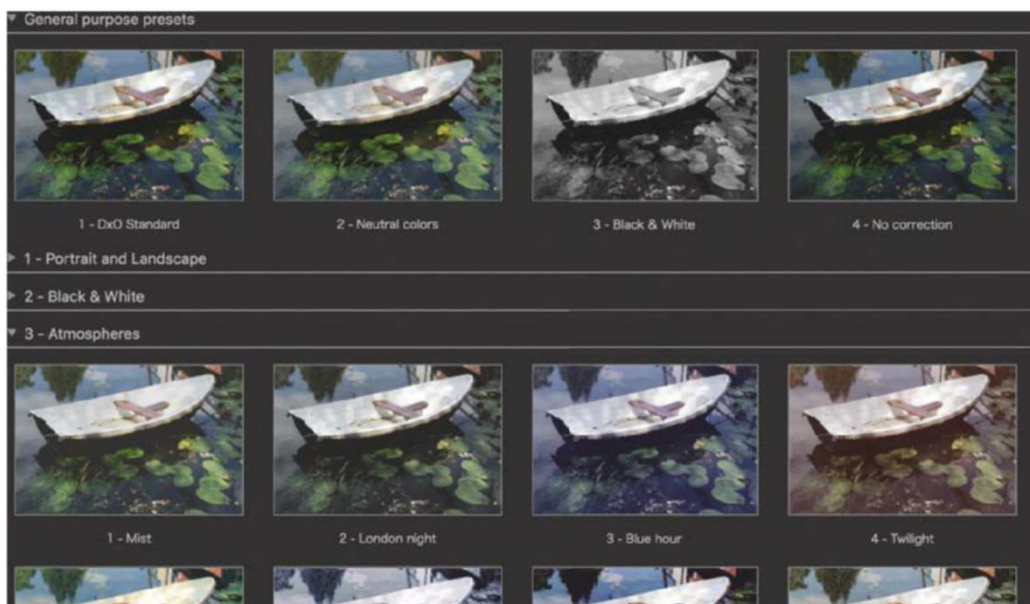


DxO's Smart Lighting tools do a good job of pulling back highlights and bringing out shadow detail

Now, both versions cover all the same cameras and lenses, but the Elite edition adds more advanced tools including high-quality PRIME noise reduction, ClearView contrast enhancement, an anti-moiré tool, support for colour-managed workflows and more control of presets. The cheapest option is DxO



This example shows the effect of the ClearView tool – it adds depth and contrast to the sky and sea in the distance



You can make manual adjustments to your images, or you can select one of OpticsPro's many preset image effects

OpticsPro Essential, but if you want the full range of tools you'll need the Elite edition. If you want perspective corrections and analogue film effects, too, you should go for the DxO Photo Suite bundle, which adds in DxO ViewPoint 2 and DxO FilmPack 5.

How does it work?

OpticsPro has two basic operating modes – Organize and Customize. In Organize mode you use a Source Browser panel on the left of the window to locate the folders containing the photos you want to convert. OpticsPro isn't a full-on cataloguing tool like Lightroom. It's more like Adobe Bridge – a relatively simple folder browser – though you can create 'virtual'

projects to pull together images from different locations without actually moving them on your hard disk. You can filter out RGB (JPEG and TIFF) images from raw files and add ratings and flags to help highlight your best shots or pick out those you want to process into JPEG or raw files.

In Customize mode you still have the filmstrip along the bottom, but the left side of the screen reveals image and EXIF information and on the right side you'll see a stack of adjustment panels.

These are pretty complex, but you may not need them, because OpticsPro automatically applies a 'DxO Standard' preset that identifies and applies the right lens correction profile and its default

raw processing settings, which include DxO's Smart Lighting technology to subtly recover highlights and boost the shadows.

Quite often, you'll want to check your edited image against the original, and for this you press and hold the Compare button at the top of the screen. This is a great way of seeing what a difference the lens corrections have made, and the transformations can be startling – your lenses are often worse than you thought!

Manual control

When you start applying manual adjustments, OpticsPro becomes more complicated. There are six panels: Histogram, Essential Tools, Light, Color, Detail and Geometry.

The Histogram panel is just a graphical display and there's nothing to do here. It's in the Essential tools panel that the work starts. Here you get expandable sub-panels for White Balance, Exposure Compensation, DxO Smart Lighting, Selective Tone, DxO ClearView, Contrast, Colour Accentuation, Noise Reduction, Horizon and Crop.

What's slightly confusing is that these tools also appear in the other panels further down, so it's easy to lose track of where you need to be in order to make specific adjustments.

DxO's Smart Lighting tools are a little difficult to fathom too. You can adjust the strength from Slight through to Strong, but this seems to act on both ends of the brightness range, not just the shadows. You can also recover blown highlights with the Exposure Compensation slider, and this seems the quickest solution for overexposed images.

There's a whole lot more to explore besides this. DxO's ClearView tool is designed to reduce haze or fog but it's useful for much more than just landscape shots, adding a vivid 'punch' to any flat-looking image, and it's a lot subtler than Adobe's Dehaze tool in Camera Raw and Lightroom.

The Color panel offers more than just saturation and vibrancy adjustments. It has a sophisticated Multi-Point Color Balance tool for powerful, localised colour tweaks and a Color Rendering sub-panel where you can choose different film renderings. This is where DxO FilmPack's tools slot in when it's installed, otherwise you get a relatively limited selection of tools, though still enough to try out a range of effects.

The Geometry panel is pretty thinly populated, too, with Horizon, Crop and Distortion tools (just in case you want to adjust the distortion correction manually). This is where the much more advanced perspective control tools of DxO ViewPoint appear if it's



OpticsPro 11 seems to exaggerate the distortion of the 'before' shots for some cameras and lenses



OpticsPro 11 offers users a new full-screen display mode. It's useful for viewing and inspecting your images with minimum on-screen distractions

installed. OpticsPro's whole raison d'être is powerful optical corrections, and without the DxO ViewPoint add-on, OpticsPro 11 does feel rather incomplete.

Moving on to the Detail panel, this is where you'll find a powerful PRIME noise reduction tool. The default HQ (Fast) process is very good at balancing noise reduction and image detail, but the PRIME engine goes a lot further. The disadvantage is its processing demands. While the regular noise reduction process is applied 'live' to the image preview, the PRIME mode previews a small area of the screen, and the de-noise process is only applied when you export processed JPEG or raw files.

Clicking on Export to disk marks the final stage in the workflow. This opens a dialog where you choose, create or modify export presets, with options for the file format, quality/compression, destination, resolution and more.

What's new?

The PRIME noise reduction process is claimed to be smarter and more powerful according to DxO, and although you're still restricted to a small preview window, it doesn't take as long to process large batches of images.

OpticsPro 11 also adds a Spot Weighted button to the Smart Lighting panel. With this selected, Optics Pro will look for faces in the frame and base its automated adjustments on those, but you can also manually select an area of interest, which is a good way of matching the adjustments to key areas of the scene.

Version 11 offers auto red-eye correction and Auto Microcontrast, which emphasises details and outlines but leaves facial features and higher-ISO images alone. This is effective at bringing out details and textures in areas of flat tone. It's not unlike the Clarity slider in Lightroom and Camera Raw, but seems less prone to the 'glow' and 'halo' effects you get with the Adobe tool.

There's a new, full-screen display mode too, which is handy given that Optics Pro has a pretty busy interface, and should make life easier on laptops and smaller displays. There are also some new filter options and rating shortcuts.

Apart from that, the only other improvements are faster sliders – up to twice as fast, DxO says – to provide a 'frictionless' editing experience. Overall, it's a pretty modest set of improvements over DxO OpticsPro 10.



Our verdict

DXO OPTICSPRO 11 has some significant drawbacks when you compare it with Lightroom or even Capture One Pro – its two main rival, professional-level raw converters.

One is that it doesn't allow you to perform localised adjustments. You have to work with the image you shot, and any kind of local adjustments will have to wait until you convert it to a TIFF or a JPEG and open it up in some other image editor.

Another is that it doesn't support Fuji X-Trans sensors, though admittedly this is only an issue if you own a Fujifilm camera.

It's also rather complex and confusing to use when you start to probe beneath the surface of its tonal/exposure/lighting adjustments, but these niggles are easy to forgive once you see what OpticsPro can do. Yes, Lightroom and Capture One can both apply automatic lens corrections too, but OpticsPro's transformations are so instant, so complete and so good that it still feels like the best. The quality of its raw conversions are excellent too, delivering a noticeably better combination of

sharp detail and low noise than Adobe Camera Raw's default settings and squaring up pretty well against the much more expensive Capture One Pro – but at a lower price and with support for a wider range of lenses.

To get the best from this software you really do need DxO ViewPoint 2 too (and FilmPack 5 if you're into analogue effects). That's when you get the full benefit of DxO's strengths: optical precision and control, and ultimate image quality.

If you're undecided, you should download the trial version and see what it can do. If you use a file browser such as Adobe Bridge you'll adapt to it quickly, and although the tonal adjustments can be perplexing, it's worth persevering to find out just what this software is capable of.

The bottom line is that DxO can reveal a level of image quality and optical precision that you never imagined your camera and lenses were capable of.



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Sony's HX90V has a tilting screen, a long zoom lens and will fit in the pocket

Compact alternative

Q I'm looking for an alternative to the Panasonic Lumix range. The problem with the Lumix is that it does not have an articulated screen. My Canon PowerShot G12 does, but its zoom is too small. Is there a suitable camera that's not a lot bigger than the Canon, has a better zoom and will fit in a pocket?

Robin Graham

A I can't think of any long-zoom pocketable compacts that have fully articulated screens, but a couple have screens that tilt up and down. The best around at the moment is almost certainly the Sony Cyber-shot HX90V, which costs around £300. It has a 30x, 24-720mm zoom lens, a pop-up electronic viewfinder, a screen that tilts up and down, built-in Wi-Fi and GPS, and plenty of manual control. It doesn't offer raw recording, however.

Andy Westlake

Rogue camera

Q In the past 18 months, I have had three lenses die on me, all exhibiting the same symptoms. Two were Tamron macro lenses and one was an old Canon EF 35-105mm. They all buzzed, clicked and produced error messages on the

back of my Canon EOS 550D. I have also lost the ability to read the contents of three cards. The latest (a 16GB SanDisk) turned into sea of question marks as I scrolled through it. Have I been extremely unlucky, or is it possible for a rogue camera to corrupt peripherals in this way?

Dave Illman

A Well, you've certainly been unlucky! None of these problems would surprise me in isolation, but having so many in short succession is curious. However, it's a sad fact that old lenses can fail and your Canon 35-105mm must be around 25 years old. But having two more lenses fail in the same way seems unfortunate.

You might find it helpful to clean the contacts in the camera's lens mount with a cotton bud dipped in alcohol. Having three cards fail is, again, unfortunate. Usually, memory cards become corrupted owing to an interrupted file-write process: perhaps due to dirty contacts in the SD card slot or simply removing the card when the camera is still writing to it.

It may be prudent to have your camera checked by a reputable shop. Or just use it all as an excuse to treat yourself to a new one! **Andy Westlake**

Tripod dilemma

Q I need a decent travel tripod that won't break the bank. Checking online forums and reviews, I'd pretty much decided on the MeFoto RoadTrip until I came across a host of positive remarks regarding tripods made by Zomei, Caseflex, XCSOURCE and Koolehaoda. Some of them appear to be almost exact copies of more well-known brands, but still garner favourable comments from their new owners. Are these names I should know but simply don't, or are they subsidiaries of larger companies offering something different to the market? Or are they something else entirely that I should be wary of? I know the amount of cash I'm talking about is negligible, but like a lot of amateurs, I'm on a budget and would rather not buy something that would need replacing in a year or two.

David Richards

A To be honest, we probably know as much about these brands as you do, David. Obviously, all appear to be selling very similar, if not identical Chinese-made products that, on paper, offer excellent value for money. They also tend to get high user ratings on online sales sites such as Amazon and eBay. Chances are that all these tripods are made in the same factory or two, and simply rebranded by various small importers and resellers. It's not just tripods, either: you can get a whole array of photographic accessories including bags, flashguns, reflectors and filters in much the same way.

So, are these products any good? Well, in truth we don't really know, because unlike those from established brands, we don't get to test or review them. Hence, you need to ask yourself how far are you prepared to trust reviews that come from users with an unknown level of expertise. If somebody posts a five-star review along the lines of, 'I've just received this today, it's my first proper tripod, it feels really nice,' then this review is not of much value. On the other hand, if someone says they've been using one for a few months and writes a well-informed comparison with better-known brands, such a review would seem more credible.

It's entirely possible that these tripods aren't at all bad. But the difference is that when you buy from a better established name such as MeFoto, you'll be getting something that's a known quantity backed up by a proper warranty. So it's a much safer bet, even if the price is higher. Incidentally, while we (regrettably) haven't reviewed any MeFoto products, the impression I've always got from handling them at trade shows is that they're nicely made, quality products.

Andy Westlake



Brands such as MeFoto offer proper warranties

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Best Value in Photopius Big Stopper Group Test

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ND Filters

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Fuji X	Leica M	£29.95		M42	£18.95
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Fuji X	Con/Yash	£29.95		Minolta MD	£44.95
Nikon	M42	£24.95		Nikon	£44.95
Nikon	Canon FD	£44.95		Pentax K	£44.95
Nikon	C Mount	£32.95		Canon FD	£44.95
Nikon 1	M42	£24.95		Canon EOS	£29.95
Nikon 1	M39	£22.95		Nikon	£29.95
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Nikon 1	Canon EOS	£44.95		Olympus OM	£29.95
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My life in cameras

Landscape and commercial photographer Kev Pearson reveals the cameras he's used in his career

Key Pearson



Kev is a British landscape and commercial photographer based in Glastonbury, Somerset. He is a relative newcomer to photography since becoming interested in it towards the end of his aerospace

engineering career of more than 20 years. He has since made rapid progress, being featured in his local press and selling his work all over the UK and internationally. His first solo exhibition takes place in Glastonbury in July. Visit www.kevpearson.com.

2011 Nikon D5100

The Nikon D5100 was not my first camera, but the first one I sold a print from. I loved how light it was for travelling and its tilting screen for low-down shots (I have dodgy knees). I learned a lot with this SLR.



2012 Nikon D300S and D700

These were such a killer combination, I thought I should lump them together. Totally bombproof and weather sealed, they gave me lots of confidence when working outdoors in all weathers and seasons. They were 100% reliable at all times, with amazing picture quality and clarity. Of all the cameras I've owned, these are the ones I still have pangs of regret about selling on.



2012
2014
2015
2016

2014 Nikon Df

I bought this just before a trip to Iceland because I wanted to travel really light and explore the low-light capabilities of the D4 sensor. The picture quality was amazing at high ISOs when I photographed the Northern Lights. The downsides were the frustrating ergonomics and the detachable eyepiece cover, which I lost during the trip and which made things difficult for me. I like to shoot quickly on the move, and this just wasn't for me in the end.



2015 Nikon D800

When I started making large prints, I couldn't resist the high megapixel count and dynamic range offered by the 36MP sensor in this beast of a camera. When locked down on a tripod, the D800 produces sublime results. The sensor picks up so much detail, the files are a delight to see printed large. It's not so forgiving when shooting handheld, owing to shutter/mirror vibration and the noise, which is like a hammer!



2016 Nikon D750 and D810

This is my current set-up and I'm in no hurry to upgrade. They both excel in every way, and I can't think of anything I would change. The D750 is for handheld work; I leave it on Auto-ISO and don't have to worry about noise when shooting in low light. The D810 does the real money shots, and the improved mirror mechanism and electronic shutter, compared with the D800, means I don't have to be so OCD about camera set-up when moving around locations.



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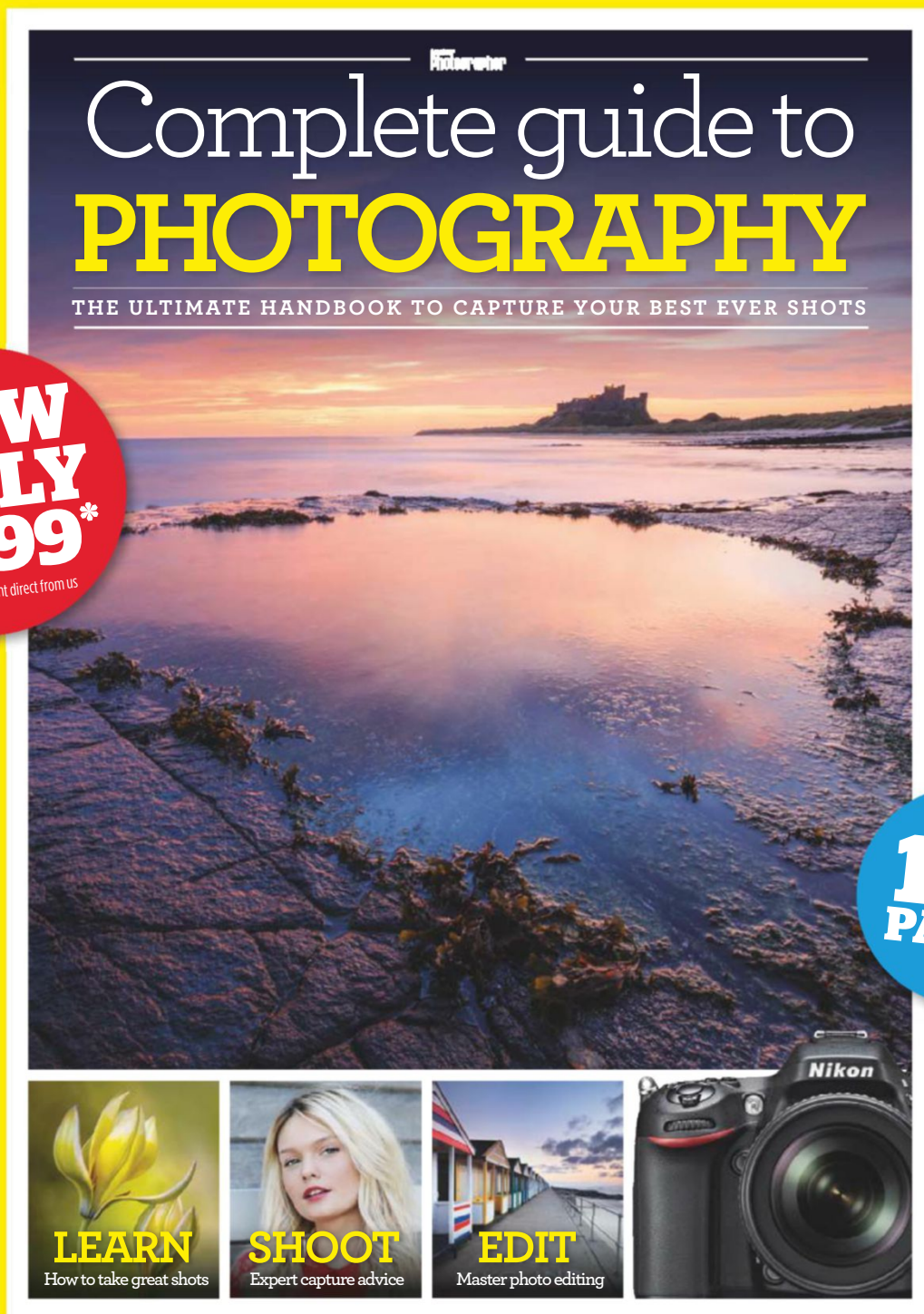


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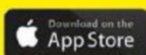
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Professor Newman on...

Exposure

Professor Bob Newman explains why there's more to exposure than brightness

The topic of exposure is at the core of photographic theory, and exposure

management is possibly the skill that photographers value most of all. But when it comes to managing exposure, I find myself differing from a lot of photographers, many of whom think the word 'exposure' is synonymous with the brightness of the output image. From a point of view of photographic theory, this is wrong.

Exposure refers to the density of luminous energy at the focal plane. 'Luminous' refers to energy that we can see, rather than absolute energy. We specify 'energy' rather than 'power' because we are interested in the total gathered over the exposure time rather than an instantaneous value. Finally, we specify 'density', as in the amount of energy per unit area.

So, what is the relationship between exposure and brightness? This was the core of the science of sensitometry, and that relationship was summed up in the characteristic curves for

'Exposure management is possibly the skill that photographers value most of all'

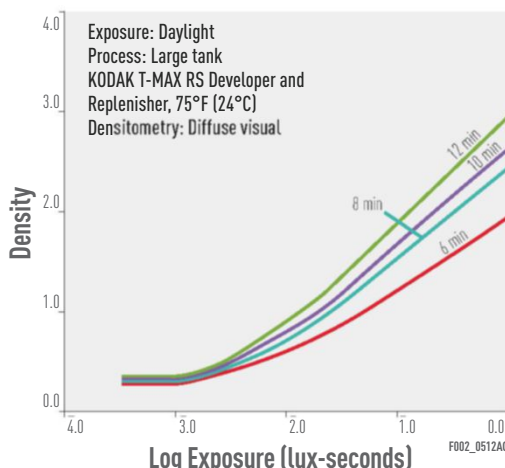
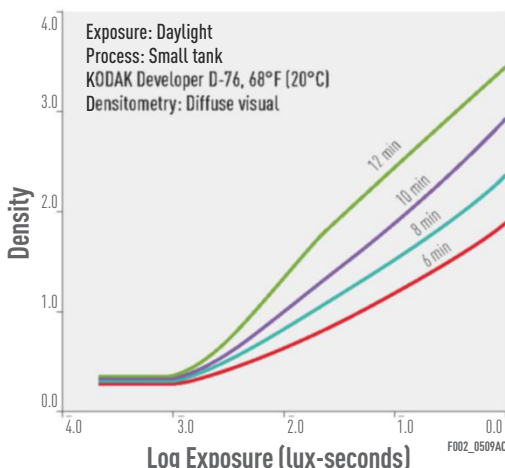
each film. Some of these are shown in the illustration for Kodak T-Max 400 film (see below). This was advertised as an ISO 400 film but as the curves show, its speed depends on both the developer used and the development time. So, to control the brightness of the final image, one can use either exposure or development. This subtlety was only apparent to those who processed film for themselves. For those who used labs, the film would be processed to a regime that ensured the advertised film speed prevailed. Thus, photographers working that way lost the facility of controlling brightness using development, and exposure became the only means to that end, so much so that for them, 'exposure' became synonymous with 'brightness'.

To me, adjusting exposure at capture time is quite an unsatisfactory way of fine-tuning the output brightness of your

photo. It relies on precise metering, which is intrinsically very difficult using reflected light metering. Even with the sophisticated matrix metering systems in modern cameras, photographers find it necessary to adopt ad hoc 'fudge factors' for different scenes to get the image brightness they want; hence the need for 'exposure compensation', in addition to automatic metering modes.

By contrast, with modern digital technology, the output brightness of the image can be adjusted in processing precisely, repeatably, and most important, reversibly. Feedback from fellow viewers on a large, high-resolution screen will help you get the result you desire. To achieve this, all you need is to ensure that the exposure has been selected to record the maximum possible information about the scene being shot, and that becomes the objective of exposure management.

Kodak T-Max 400 characteristic curves



Films such as Kodak T-Max 400 gave different characteristic curves – and film speeds – depending on the developer

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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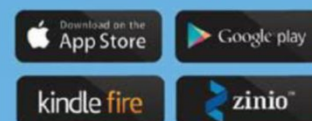


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FLUJI FIT FC-52 OFF CAMERA FLASH CORD	NEW £12.00
FLUJI FINE PIX S3 PRO BODY LOW USE	MINT BOXED £145.00
NIKON D750 BODY UNREGISTERED 48 ACTUATIONS	MINT BOXED £1,750.00
NIKON D610 BODY ONLY "UNREGISTERED"	NEW £825.00
NIKON D600 BODY COMPLETE ONLY 3011 ACTUATIONS	MINT BOXED £1,750.00
NIKON D7200 BODY ONLY 1202 ACTUATIONS	MINT BOXED £995.00
NIKON D7200 BODY ONLY 154 ACTUATIONS	MINT BOXED £995.00
NIKON D3200 BODY & 18-55mm VR MK II LENS & GRIP	MINT £245.00
NIKON D3100 BODY & 18-55 VR LENS	MINT £199.00
NIKON D2X BODY LOW USE ONLY 5514 ACTUATIONS	MINT BOXED £495.00
NIKON D200 BODY COMPLETE ONLY 9289 ACTUATIONS	MINT BOXED £1,990.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS	MINT £185.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS	EXC++ £145.00
NIKON COOLPIX P7800 COMPLETE VERY LOW USE	MINT BOXED £265.00
NIKON MD-10 BATTERY GRIP FOR D700,3000S,D300	MINT BOXED £69.00
NIKON MD-11 BATTERY GRIP FOR D7000	MINT BOXED £85.00
NIKON MD-216 BATTERY GRIP FOR D7100,D7200	MINT BOXED £115.00
NIKON MD-216 BATTERY GRIP FOR D750	MINT BOXED £115.00
NIKON SB800 SPEEDLIGHT	MINT BOXED £169.00
NIKON SB800 SPEEDLIGHT	MINT BOXED AS NEW £199.00
NIKON SB800 SPEEDLIGHT	MINT £125.00
SIGMA EM-140 DE NA - TTL MACRO FLASH	MINT BOXED £225.00
SIGMA EF-610 DE SUPER FLASH NIKON FIT	MINT BOXED £395.00
SIGMA EF-610 DE ST ELECTRONIC FLASH TTL NIKON FIT	MINT BOXED £375.00
OLYMPUS 12mm 12.8 ZUIKO DIGITAL ED MICRO 4/3RDS	MINT £399.00
OLYMPUS 45mm 11.8 M ZUIKO DIGITAL MICRO 4/3RDS	MINT £125.00
OLYMPUS 60mm 12.8 M ZUIKO DIGITAL MICRO 4/3RDS	MINT £275.00
PENTAX Q WITH 0 STANDARD PRIME LENS 8.5-40.5	MINT BOXED £199.00
PANASONIC 46-75mm F4.5/5.6 LUMIX G X VARIO M 4/3RDS	MINT BOXED £215.00
OLYMPUS 10-20mm F4.5/5.6 DC EX HSM LUMIX G 4/3RDS	MINT+HOOD £245.00
SIGMA 50mm F2.8 MACRO ZUIKO DIGITAL ED 4/3RDS	MINT-CASED £365.00
OLYMPUS 17 - 30mm F4.5/5.6 ZUIKO DIGITAL ED 4/3RDS	MINT £225.00
OLYMPUS EC-20 TELECONVERTER FOR 4/3RDS	MINT-CASED £245.00
OLYMPUS EX - 25 EXTENSION TUBE 25MM	MINT-CASED £95.00
OLYMPUS HL-D BATTERY GRIP FOR E3 BODY	MINT £85.00
OLYMPUS HL-E BATTERY GRIP FOR E620 BODY	MINT £39.00
OLYMPUS HL-F BATTERY GRIP FOR OM-5	MINT BOXED £129.00
OLYMPUS FL-14 FLASH UNIT	EXC++ BOXED £69.00
OLYMPUS FL-40 FOR FLUJINON DIGITAL	MINT BOXED £59.00
PANASONIC LUMIX DMC F2200 COMPLETE ALL ACCESS	MINT BOXED £225.00
PANASONIC GF1 BODY COMPLETE	MINT BOXED £95.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS	MINT BOXED £145.00
PANASONIC DMC-VF1 FINDER FOR PANASONIC	MINT BOXED £199.00
SIGMA 14 - 50 D 12.8/3.5 LUMIX VARIO ELMARIT 4/3rds	MINT £175.00
SIGMA 28 - 105mm F3.5/5.6 LUMIX VARIO ELMARIT 4/3rds	MINT £115.00
SIGMA 60mm 12.8 DN ART LENS	EXC++ BOXED £275.00
SONY DSC-HX300 COMPLETE VERY LOW USE	MINT BOXED £275.00
SONY DT 30mm F2.8 MACRO SAM LENS	MINT BOXED £115.00
SONY ALPHA HVL-368AM FLASH GUN	MINT-CASED £129.00

Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1 BODY	EXC++ £99.00
CANON EOS 15 BODY	EXC++ £145.00
CANON 16 - 35mm 12.8 USM "L"	MINT BOXED £695.00
CANON 16 - 35mm 12.8 USM "L" MK 2	MINT BOXED £875.00
CANON 17 - 40mm F4 USM "L"	MINT BOXED £385.00
CANON 24 - 70mm 12.8 USM "L" MKI	MINT BOXED AS NEW £855.00
CANON 28 - 80mm 12.8/4 USM "L"	EXC++-CASED £375.00
CANON 28 - 80mm 13.5/5.6 USM "L" IMAGE STABILIZER	MINT BOXED £1,275.00
CANON 70 - 200mm F4 USM "L" IMAGE STAB + T/COLLAR/MINT-BOXED	£675.00
CANON 70 - 200mm 12.8 USM "L" IMAGE STAB MKI	MINT-CASED £799.00
CANON 70 - 200mm 12.8 USM "L"	MINT BOXED £745.00
CANON 100 - 400mm F4 USM "L" IMAGE STABILIZER	MINT BOXED £765.00
CANON 14mm 12.8 USM "L"	MINT BOXED £79.00
CANON 300mm F4 USM "L" IMAGE STABILIZER	MINT BOXED £1,495.00
CANON 15mm 12.8 EF FISHEYE	MINT BOXED AS NEW £379.00
CANON 28mm 12.8 EF	MINT £195.00
CANON 50mm 11.8 MARK II	MINT £135.00
CANON 50mm 11.8 USM	MINT £59.00
CANON 100mm 12 USM	MINT £295.00
CANON 100mm 12 USM	EXC++ £225.00
CANON 100mm 12.8 USM MACRO	MINT BOXED £295.00
CANON 17 - 55mm 12.8 USM IMAGE STABILIZER	MINT BOXED £395.00
CANON 18 - 55mm 13.5/5.6 MK II	MINT+HOOD £599.00
CANON 18 - 200mm 13.5/5.6 EF-S IMAGE STABILIZER	MINT+HOOD £299.00
CANON 28 - 105mm 13.5/5.6 USM	MINT £125.00
CANON 28 - 135mm 13.5/5.6 USM IMAGE STABILIZER	MINT BOXED £165.00
CANON 55 - 200mm F4.5/5.6 USM MK II	MINT £59.00
CANON 75 - 300mm 14.5/5.6 USM MKII	MINT £119.00
CANON 100 - 300mm 14.5/5.6 USM	MINT £199.00
KENCO DE CANON FIT TUBE SET 12.20.36MM	MINT BOXED £99.00
KENCO EF 1.4X EXTENDER MK I	MINT £125.00
KENCO EF 1.4X EXTENDER MK II	MINT-CASED £115.00
KENCO EF 2.0X EXTENDER MK I	MINT BOXED £175.00
KENCO EF 2.0X EXTENDER MK II	MINT BOXED £175.00
KENCO DE CANON FIT TUBE SET 12.20.36MM	MINT £99.00
KENCO TELEPLUS PRO 300 DSG 2X TELECONVERTER	MINT BOXED £159.00
TELEPLUS MK7 7 ELEMENT 2X TELECONVERTER	MINT £175.00
TELEPLUS 2X CONVERTER CANON AF	MINT £45.00

CANON ANGLE FINDER B	MINT BOXED £79.00
CANON TC -80N3 REMOTE RELEASE/TIMER FOR EOS	MINT BOXED £75.00
SIGMA 4.5mm 12.8 EX DC HSM CIRCULAR FISHEYE	MINT-CASED £475.00
SIGMA 10mm 12.8 EX DC FISHEYE HSM	MINT BOXED £345.00
SIGMA 17 - 35mm 12.8/4 EX HSM ASPHERIC	MINT £179.00
SIGMA 18 - 55mm 12.8 EX DC SLD GLASS	MINT BOXED £145.00
SIGMA 170 - 500mm 15/6.3 APO COMP WITH HOOD	MINT BOXED £295.00
TAMRON 28 - 300mm 13.5/6.3 VFD LD ASP VR CONTROL	MINT BOXED £375.00
TOKINA 100mm 12.8 MACRO ATX-PRO + HOOD	MINT £245.00
TOKINA 10 - 17mm 13.5/4.5 ATX DC FISHEYE (LATEST)	MINT £299.00
TOKINA 11 - 16mm 12.8 ATX - PRO ASPHERICAL	MINT BOXED £279.00

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CONTAX AX BODY AUTOFOCUS	MINT BOXED £375.00
CONTAX RX BODY	MINT BOXED £199.00
CONTAX ARIA BODY	MINT BOXED £225.00
CONTAX RTS BODY	MINT BOXED £115.00
CONTAX 45mm F2.8 TESSAR T1 PANCAKE LENS + HOOD	MINT £19.00
CONTAX 28mm F2.8 ZENONAN M 11.7	MINT BOXED £115.00
CONTAX CARL ZEISS 50mm 11.4 MM	MINT BOXED £215.00
CONTAX CARL ZEISS 28mm 12.8 MM	MINT BOXED £245.00
CONTAX CARL ZEISS 85mm 12.8	MINT BOXED £325.00
CONTAX CARL ZEISS 85mm 11.4	MINT-CASED £399.00
CONTAX CARL ZEISS 135mm 12.8 MM	MINT BOXED £195.00
CONTAX 300mm F4 T5LE TESSAR MM	MINT BOXED £295.00
CONTAX 28 - 70mm F3.5/4.5 VARIO SONNAR T1 MM	MINT BOXED £295.00
CONTAX MOUNT 11.2X TELECONVERTER	MINT BOXED £125.00
CONTAX TLA 280 FLASH	MINT £59.00
CONTAX TLA 280 FLASH UNIT	MINT BOXED £75.00
CONTAX TIT TITANUM COMPACT + LEATHER CASE	MINT-CASED £299.00
CONTAX 21mm 1.28 BIOGON BLACK WITH FINDER	MINT BOXED £499.00
CONTAX 21mm 1.28 BIOGON WITH FINDER	MINT BOXED £499.00
CONTAX 28mm F2.8 ZENONAN M 11.7	MINT BOXED £275.00
CONTAX 50mm 12.8 SONNAR "G" BLACK +88W FILTER	MINT BOXED £245.00
CONTAX 50mm 12.8 SONNAR "G" + HOOD, FILTER, CAP	MINT-CASED £195.00
CONTAX 35 - 70mm 13.5/5.6 "G" VARIO-SONNAR T1	MINT BOXED £395.00
CONTAX TLA 140 FLASH FOR 61/62	MINT-CASED £95.00
CONTAX TLA 200 FLASH FOR 61/62	MINT-CASED £95.00
CONTAX TLA 200 FLASH FOR 61/62 BLACK	MINT BOXED £79.00
CONTAX G01 DATABASE FOR CONTAX T3	MINT BOXED £69.00

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LEICA M7 BODY LATE MODEL	MINT BOXED AS NEW £1,395.00
LEICA M4P BODY BLACK	EXC++-BOXED £495.00
LEICA M3 BODY COMPLETE WITH CASE	EXC++ £595.00
LEICA M3 BODY	EXC++ £399.00
LEICA M2 BODY WITH MR METER REALLY NICE	EXC++-CASED £675.00
LEICA M2 BODY	EXC++ £399.00
LEICA M1 BODY	EXC++-CASED £499.00
LEICA M4 BODY SER NO 12699X3 CIRCA 1970	MINT £425.00
LEICA MDA BODY SER NO 14111X3 CIRCA 1975-76	EXC++ £395.00
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LEICA 11g BODY WITH LEICA 5cm Z	MINT-CASED £1,195.00
LEICA II & 50MM F2 NIKKEL ELM "FROM A COLLECTION"	EXC++ £365.00
LEICA IIIA STANDARD WITH 5CM F2 COLL SUMMITAR	EXC++ £365.00
LEICA III BODY REALLY NICE CLEAN BODY WITH CASE	MINT £295.00
LEICA IIC BODY WITH CASE	EXC++ £195.00
LEICA IIC BODY WITH RARE RING	EXC++ £345.00
LEICA CL BODY	EXC++ £299.00
LEICA CL BODY	MINT £445.00
LEICA C LUXE 2 COMPLETE ALSO LEATHER CASE	MINT BOXED £299.00
ZEISS 21mm F4.5 BIOGON ZM	MINT BOXED AS NEW £699.00
LEICA 28mm 12.8 ELMARIT ASPHERIC 6 BIT ("UNUSED")	MINT BOXED £1,095.00
LEICA 35mm F2.8 SUMMICRON ASPHERIC 6 BIT LATEST/MINT BOXED	£1,495.00
LEICA 35mm F2 SUMMICRON CHROME M FIT	MINT BOXED £1,095.00
LEICA 35mm F3.5 SUMMARON M WITH LEICA FILTER	MINT £325.00
LEICA 35mm F3.5 SUMMARON M WITH SPECS	MINT £395.00
LEICA 50mm F2 SUMMICRON 111826	MINT BOXED £995.00
LEICA 50mm F2 SUMMICRON CHROME 111816	MINT BOXED AS NEW £1,195.00
LEICA 50mm F2 SUMMICRON BLACK COMP WITH HOOD	MINT BOXED £775.00
LEICA 50mm F2.8 ELMARIT M 11807	EXC++ £375.00
LEICA 50mm F2 SUMMICRON CHROME M FIT	MINT BOXED £1,095.00
LEICA 50mm F2 CLOSE FOCUS SUMM - SPECS	EXC++ £595.00
LEICA 50mm F2.5 SUMMARIT M LATEST 6 BIT	MINT BOXED AS NEW £745.00
LEICA 5cm F3.5 COLLAPSABLE ELMAR FOR M 13339H	MINT £299.00
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LEICA 75mm F2 SUMMARON APO 6 BIT LATEST	MINT BOXED £1,400.00
LEICA 90mm 12.8 ELMARIT M 11807	MINT BOXED AS NEW £795.00
LEICA 90mm F2.5 SUMMARIT 1186 BIT WITH HOOD	MINT-CASED £799.00
LEICA 9cm, 4 ELMAR COLL FOR M	MINT £175.00
LEICA 135mm 14.5 HEKTOR	EXC++ £75.00
VOIGTLANDER Bessa L body	MINT BOXED £115.00
VOIGTLANDER 15mm 14.5 S/WIDE + M MOUNT + FINDER	MINT £299.00
VOIGTLANDER 25mm 1.8 WAPSHOT SKOPAR + FINDER	MINT BOXED £275.00
VOIGTLANDER 35mm F1.2 NIKONTON + HOOD M ASPHERIC	MINT £395.00
VOIGTLANDER 15mm FINDER	MINT £79.00
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LEICA UNIVERSAL POLARISING FILTER MK1 (3356)	MINT BOXED £199.00
LEICA M GRIP FOR M7/M6/M7TL ETC	MINT £49.00
LEICA 35mm 12.8 SUMMARON SCHRUB	MINT £499.00
LEICA 50mm F3.5 SUMMARON SCHRUB	MINT £299.00
LEICA 5cm F1.5 SUMMARIT SCHRUB	MINT £395.00
LEICA 5cm F2 SUMMARIT SCHRUB	MINT-KEEPER £299.00
LEICA 5cm F2 SUMMITAR COLL + M MOUNT	EXC++-IN KEPPER £275.00
LEICA 135mm 14.5 HEKTOR M WITH SPECS	EXC++ £299.00
LEICA 135mm 14.5 HEKTOR + HOOD M MOUNT	EXC++ £399.00
LEICA 135mm 14.5 HEKTOR IN KEPPER	EXC++ £199.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC	EXC++ £375.00
LEICA 90mm F4 ELMAR BLACK SCHRUB	EXC++ £145.00
LEICA 135mm 14.5 HEKTOR + HOOD SCHRUB	EXC++ £399.00
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LEICA SF240 FLASH	MINT BOXED £189.00
LEICA FONOR BLACK RANGEFINDER	MINT-CASED £175.00
LEICA WINDER M4-2 FOR M4 ETC	MINT BOXED £145.00
LEICA RS BODY BLACK	MINT £225.00
LEICAFLEX BODY CHROME	MINT £195.00
LEICA 50mm F2 SUMMICRON ROK LENS 11345	MINT BOXED £445.00
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HASSELBLAD 50 - 110 13.5/4.5 HC FOR H SYSTEM	MINT BOXED £1,195.00
HASSELBLAD HM 16 - 32 BACK FOR H1 SYSTEM	MINT BOXED £175.00
HASSELBLAD 150mm F4 SONNAR T1	MINT BOXED £299.00
HASSELBLAD 50mm F4 DISTAGON SILVER	EXC++ £195.00
HASSELBLAD 120mm 15.5 T1 NS PLANNER C MACRO	MINT BOXED £295.00
HASSELBLAD 150mm F4 SONNAR SILVER	EXC++ £175.00
HASSELBLAD 250mm F6.3 SONNAR SILVER	EXC++ £179.00
HASSELBLAD VFC 6 METERED PRISM	MINT BOXED £175.00
HASSELBLAD A12 BACK CHROME	MINT £129.00
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BRONICA 50mm F2.8 ZENANON MC	EXC++ £399.00
BRONICA 110mm F4 MACRO LENS PS	MINT £295.00
BRONICA 150mm F3.5 ZENANON E MC	MINT BOXED £399.00
BRONICA 150mm F3.5 ZENANON E MC	MINT £99.00
BRONICA 150mm F4 E	MINT £99.00
BRONICA ETRIS 120 BACK	MINT £99.00
BRONICA POLAROID BACK FOR ETRIS, ETRIS ETC	MINT BOXED £59.00
BRONICA AEI METERED PRISM	EXC++ £75.00
BRONICA PLAIN PRISM FOR ETRIS/ETRS	MINT £75.00
BRONICA PLAIN PRISM FOR ETRIS/ETRS	EXC++ £75.00
BRONICA ROTARY PRISM FINDER FOR ETRIS, ETRIS ETC	MINT £75.00
BRONICA MOTOR WINDER E	EXC++ £99.00
BRONICA 150mm F3.5 ZENANON S	MINT £165.00
BRONICA 50-2 COMPLETE WITH LENS, BACK & WLF	MINT BOXED £345.00
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BRONICA 65mm F4 ZENANON PS FOR SQ	MINT-CASED £145.00
BRONICA 110mm F4 PS ZENANON MACRO FOR SQ	MINT-CASED £365.00
BRONICA 150mm F4 PS ZENANON FOR SQ	MINT-CASED £145.00
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6.0 fps
1080p movie mode
Full Frame CMOS Sensor

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D750 From **£1389**

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Nikon D500
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10.0 fps
1080p movie mode
Full Frame CMOS Sensor

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New D500 Body **£1729**
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36.3 megapixels
5.0 fps
Full Frame CMOS Sensor

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D810 Body **£2139**

Read our D810 review on our blog at wex.co.uk/blog

The new Nikon D5 – A flagship power

Equipped with Nikon's incredible next-generation 153-point AF system, the D5 keeps you on track whether you're shooting the race or the red carpet. Coverage is exceptionally wide, and a new buffer allows up to 200 NEF (RAW) images to be captured during one high-speed burst. New image and metering sensors deliver phenomenally accurate subject recognition and image detail. The highest expanded sensitivity in Nikon's history frees you to shoot from bright sunlight to astronomical twilight. And for moviemakers who go to extremes, D-Movie now enables high-definition 4K/UHD movies to be recorded in-camera.

New D5 Body **£5199**



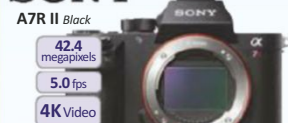
New D5 Body £5199

20.8 megapixels 12.0 fps 4K Video

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SONY



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A6300

Black or Silver



A6300 24.0 megapixels 11.0 fps 1080p movie mode

A6300 From **£999**

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A68



A68 24.0 megapixels 0 fps 1080p movie mode

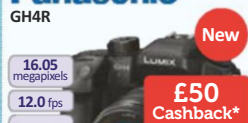
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A68 + 18-55mm **£549**
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A77 II + 16-50mm **£1199**
A58 + 18-55mm **£399**
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Panasonic



GH4R 16.05 megapixels 12.0 fps 4K Video

GH4R From **£999**

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G7 Body **£467**

GX8

Silver or Black



GX8 20.03 megapixels 8.0 fps 4K Video

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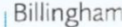
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Body only + 100-400 L IS II **£1,179.00** **£2,749.00**

Visit us in store or online to see how you can claim **Canon lens rewards!**

Canon EOS 6D

20.2 MEGA PIXELS 10 FPS 3.2" LCD

Body only + 24-105 IS STM **£1,119.00** **£1,489.00**

Add a Canon BG-E13 battery grip for only **£174.00!**

Nikon D750

24.3 MEGA PIXELS 7 FPS 3.2" LCD

Body only + 24-120mm VR **£1,390.00** **£1,949.00**

Add a Nikon MB-D16 battery grip for only **£229.00!**

Nikon D500

20.9 MEGA PIXELS 10 FPS 3.2" LCD

Body SRP **£1,729.00** **NEW!**

See website for latest information on availability!

Eligible for 12 months interest free credit. Call 01444 23 70 60 for details

Nikon D5

20.8 MEGA PIXELS 153 AF POINTS 10 FPS 3.2" LCD

Body SRP **£5,199.00** **NEW!**

See website for latest information on availability!

Receive a **FREE 32GB XQD Card & USB 3 Card Reader** when pre-ordering

Canon EOS 5D Mark III

22.3 MEGA PIXELS 6 FPS 3.2" LCD

Body only + 11-24mm f/4 L **£2,168.00** **£4,268.00** **SPECIAL DEAL!**

Visit us in store or online to see how you can claim **Canon lens rewards!**

Canon EOS 5Ds

50.6 MEGA PIXELS 5 FPS 3.2" LCD

Body only See website for low prices on lenses **£2,699.00**

Add a Canon BG-E11 battery grip for only **£225.00!**

Canon EOS 5Ds R

50.6 MEGA PIXELS 5 FPS 3.2" LCD

Body only See website for low prices on lenses **£2,899.00**

Add a Canon WFT-E7 wireless file transmitter for only **£599.00!**

CANON LENSES

Prices updated DAILY! Visit us in store, online at www.parkcameras.com or call our expert team on 01444 23 70 60

14mm f/2.8L II USM	£1,529.00	200mm f/2.0L IS USM	£4,350.00
20mm f/2.8 USM	£385.00	200mm f/2.8L USM/2	£549.00
24mm f/1.4L Mk II USM	£1,080.00	300mm f/2.8L USM IS II	£4,799.00
24mm f/2.8 IS USM	£455.00	300mm f/4.0L USM IS	£959.00
EF-S 24mm f/2.8 STM	£127.00	400mm f/2.8L USM IS II	£7,698.00
28mm f/1.8 USM	£379.00	400mm f/4.0 DO IS II	£6,999.00
28mm f/2.8 IS USM	£389.00	400mm f/5.6L USM	£889.00
35mm f/1.4L USM	£959.00	500mm f/4.0L IS MK II	£7,299.00
35mm f/1.4L II USM	£1,799.00	600mm f/4.0L IS MK II	£8,895.00
35mm f/2.0 IS USM	£379.00	800mm f/5.6L IS USM	£9,899.00
40mm f/2.8 USM	£149.00	TSE 17mm f/4.0L	£1,449.00
50mm f/1.2L USM	£995.00	EF 11-24mm f/3.5L II	£1,479.00
50mm f/1.4 USM	£245.00	TSE 45mm f/2.8	£1,099.00
50mm f/1.8 STM	£97.00	TSE 90mm f/2.8	£1,124.00
EF-S 60mm f/2.8 Macro	£349.00	8-15mm f/4L Fisheye USM	£939.00
MP-E 65mm f/2.8	£779.00	EF-S 10-18mm IS STM	£179.00
85mm f/1.2L II USM	£1,499.00	EF-S 10-22mm f/3.5-4.5	£377.00
85mm f/1.8 USM	£249.00	EF 11-24mm f/4L USM	£2,099.00
100mm f/2 USM	£359.00	EF-S 15-85mm f/3.5-5.6 IS	£529.00
100mm f/2.8 USM Macro	£373.00	16-35mm f/2.8L II USM	£1,060.00
100mm f/2.8L Macro IS	£619.00	16-35mm f/4.0L IS USM	£682.00
135mm f/2.0L USM	£769.00	17-40mm f/4.0L USM	£549.00
180mm f/3.5L USM	£1,049.00	EF-S 17-55mm f/2.8 IS USM	£599.00

2 years interest free credit
available on selected Canon lenses

See the inside back cover of this magazine or www.parkcameras.com/canon-lens-interest-free for further details. T&Cs apply. Promotion ends 31.07.2016.

CANON ACCESSORIES

Prices updated DAILY! See www.parkcameras.com/ap for details.

Flashguns		Battery Grips		Spare batteries	
Speedlite 90EX	£109.00	BG-E11 (5D III, 5Ds/r)	£225.00	LP-E19 (1D X Mark II)	£149.00
Speedlite 270EX II	£135.00	BG-E13 (6D)	£174.00	LP-E4N (1D X, 1D C)	£139.99
Speedlite 320EX	£185.00	BG-E14 (70D)	£149.00	LP-E6N (5D III, 7D II, 6D)	£69.00
Speedlite 430EX III-RT	£189.00*	BG-E16 (70D Mark II)	£249.00	LP-E8 (700D, 600D)	£35.00
Speedlite 600EX-RT	£429.00	BG-E18 (70D Mark II)	£115.00	LP-E10 (1300D, 1200D)	£39.99
*Price after £20 cashback from Canon		For even more grips, see website		LP-E17 (760D, 750D, M3)	£44.00
Printers		Bags		For even more batteries, see website	
PIXMA PRO-100s	£375.00	Backpack BP100	£59.99	Scanners	
PIXMA PRO-10s	£529.00	Holster HL100	£26.49	CanoScan LIDE 220	£89.00
PIXMA PRO-1	£628.00	Shoulder Bag	£29.99	CanoScan 9000F Mark II	£168.00

NIKON LENSES

Prices updated DAILY! Visit us in store, online at www.parkcameras.com or call our expert team on 01444 23 70 60

AF-G 10.5mm f/2.8G ED DX	£549.00	AF-D 60mm f/2.8 Micro	£368.00	AF-S 800mm f/5.6E FL ED VR	£12,990.00
AF-D 14mm f/2.8D	£1,199.00	AF-S 60mm f/2.8G Micro ED	£439.00	AF-S 10-24mm f/3.5-4.5G	£639.00
AF-D 16mm f/2.8D Fisheye	£625.00	AF-S 85mm f/3.5E DX	£389.00	AF-S 16-80mm f/2.8-4E ED VR	£769.00
AF-S 20mm f/1.8G ED	£579.00	AF-S 85mm f/1.8G	£399.00	AF-S 16-85mm f/3.5-5.6G	£499.00
AF-D 20mm f/2.8	£463.00	AF-S 105mm f/2.8G VR	£659.00	AF-S 17-35mm f/2.8 IF ED	£1,347.00
AF-D 24mm f/2.8D	£369.00	AF-DC 105mm f/2.8G VR	£805.00	AF-S 17-55mm f/2.8G DX	£979.00
AF-S Nikkor 24mm f/1.4G	£1,379.00	AF-D 135mm f/2.0D	£1,029.00	AF-S 18-35mm f/3.5-5.6G	£519.00
AF-D 28mm f/2.8	£245.00	AF-D 180mm f/2.8 IF ED	£695.00	AF-S 18-105mm VR	£204.00
AF-S 28mm f/1.8G	£495.00	AF-D 200mm f/4.0D IF ED	£1,179.00	AF-S 18-140mm ED VR DX	£429.00
35mm f/2 AF Nikkor D	£255.00	AF-S 200mm f/2.8G ED VR II	£4,099.00	AF-S 18-200mm ED DX VR II	£534.00
AF-S 35mm f/1.8G ED	£399.00	AF-S 300mm f/2.8G ED VR II	£3,999.00	AF-S 18-300mm f/3.5-6.3 VR	£549.00
AF-S 35mm f/1.8G DX	£151.00	AF-S 300mm f/4.0D IF-ED	£999.00	AF-S 24-85mm VR	£359.00
AF-S 40mm f/2.8G ED	£199.00	AF-S 300mm f/4E PF ED VR	£1,499.00	AF-S 28-300mm ED VR	£699.00
AF 50mm f/1.4D	£244.00	AF-S 400mm f/2.8 FL ED VR	£8,999.00	AF-S 55-200mm f/4.5-6.6G VR II	£229.00
AF-S 50mm f/1.4G	£349.00	AF-S 500mm f/4E FL ED VR	£5,849.00	AF-S 70-200mm f/2.8 VR II	£1,679.00
AF-S 50mm f/1.8	£109.00	AF-S 500mm f/4E FL ED VR	£8,149.00	AF-S 70-300mm IF ED VR	£429.00
AF-S 50mm f/1.8G	£169.00	AF-S 600mm f/4E FL ED VR	£9,649.00	AF-S 200-400mm VR II	£5,199.00

For up to **£150 cashback** on selected Nikon lenses, see in store or visit www.parkcameras.com/nikon-lens-cashback

Sony a6000

24.3 MEGA PIXELS 11 FPS 3" LCD

Body only + 16-50mm **£439.00** **£499.00**

Protect your screen with Sony PCK-LM17 LCD protectors for £13.00

Sony RX100 IV

20.1 MEGA PIXELS 2.9x 3" LCD

In stock at only **£759.00** See website for RX100 IV cases

Add a Sony NP-BX1 spare battery for only **£39.99**

Sony a6300

24.2 MEGA PIXELS 4K 11 FPS 3" LCD

Body only + 16-50mm **£999.00** **£1,099.00**

Add a Sony NP-FW50 spare battery for £64.95

Sony a68

24.2 MEGA PIXELS 8 FPS 3" LCD

Body only + 18-55mm **£479.00** **£549.00**

Add a Sony NP-FM500H spare battery for only **£68.00**

Sony a7 II

24.3 MEGA PIXELS 11 FPS 3.5" LCD

Body only See in store for trade-in bonus! **£1,179.00**

Add a Sigma mount converter MC-11 (Sony E → Canon EF) for only **£189**

Sony a7S II

12.2 MEGA PIXELS 4K 10 FPS 3.5" LCD

Body only See in store for trade-in bonus! **£2,499.00**

Add a Metabones Canon EF to E-mount T IV Adaptor for only **£200**

E-Series

16mm f/2.8 Pancake	£169.00	16-70mm f/4G ZA OSS	£725.00	Alpha-Series	
24mm f/1.8 ZA Carl Zeiss	£679.00	18-200mm f/3.5-6.3 P. Zoom	£849.00	30mm f/2.8 SAM 1:1 Macro DT	£150.00
24mm f/2.0 Carl Zeiss T*	£949.00	24-70mm f/4 FE Vario-Tessar T*	£805.00	35mm f/1.8 DT	£149.00
50mm f/1.8 OSS	£199.00	24-240mm f/3.5-6.3 FE OSS	£749.00	50mm f/1.4 Carl Zeiss	£1,099.00
55mm f/1.8 FE Sonnar T* ZA	£618.00	28-70mm f/3.5-5.6 FE OSS	£449.00	11-18mm f4.5-6.5 DT	£509.00
90mm F2.8 Macro G FE OSS	£969.00	28-135mm f/4 G FE PZ OSS	£1,899.00	16-35mm f/2.8 Carl Zeiss T*	£1,399.00
10-18mm f/4 OSS	£629.00	55-210mm f/4.5-6.3 OSS	£239.00	24-70mm f/2.8 II Carl Zeiss T*	£1,799.00
16-50mm f/3.5-5.6 OSS	£259.00	70-200mm f/4 G FE OSS	£999.00	55-200mm f4.0-5.6 SAM DT	£179.00
				70-200mm f/2.8 G SSM II	£2,199.00

All prices include VAT @ 20%. For opening times and store addresses, visit www.parkcameras.com/ap.

All products are UK stock. &O.E. * = Please mention "Amateur Photographer" for this special price

Prices correct at time of going to press; Prices subject to change; check website for latest prices.



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OLYMPUS pen-F

20.3 MEGA PIXELS 10 FPS 3.0" IS 1080p

The Olympus PEN-F is a beautifully designed mirrorless camera that produces equally impressive images. The Creative Dial feature makes adding filters quick and simple, and its category-leading release time lag and 5-axis image stabilisation system means that even more expensive digital SLR cameras should be feeling threatened, as the PEN-F punches well above its weight.

Body only **£999.00** +17mm f/1.8 **£1,199.00**

Olympus E-M10 Mark II

16.2 MEGA PIXELS 8 FPS

Body only **£449.00** +14-42mm **£549.00**

See website for the limited edition Fox Brown version!

Olympus E-M5 Mark II

16.1 MEGA PIXELS IS

Body only **£749.00** +12-50mm **£849.00**

Add the Olympus HLD-8 battery grip for the E-M5 II for £194.00

Olympus E-M1

16.3 MEGA PIXELS

Body only **£849.00** +12-40mm **£1,233.00**

FREE GRIP

Claim a FREE Olympus HLD-7 batt. grip from Olympus! Ends 30.09.16

Olympus 7-14mm f/2.8 Pro

SRP £999.00

In stock at only **£837.50**

Take this lens out on a FREE test drive! See website for details.

OLYMPUS LENSES

12mm f/2.0 **£549.00**
17mm f/1.8 M. ZUIKO **£349.00**
25mm f/1.8 M. ZUIKO **£279.00**
45mm f/1.8 **£179.00**
60mm f/2.8 Macro **£349.00**
7-14mm f/2.8 PRO **£837.50**
12-40mm f/2.8 PRO **£719.00**
14-42mm f/3.5-5.6 II R MFT **£239.00**
40-150mm f/4.5-6.3 R. ZUIKO **£149.00**
40-150mm f/2.8 PRO + 1.4x **£1,249.00**
75-300mm f/4.0-6.7 ED II **£349.00**

See website for even more Olympus lenses!

Olympus TG-TRACKER

4K

COMING SOON! Available in black, or green

Add an Olympus Li-50B spare battery for only £44.99

X-T2

24.3 MEGA PIXELS 14 FPS 3.0" 4K

See the inside back cover of this magazine to learn more!

The X-T2 combines the sensor and image processing engine developed by Fujifilm, with an ultra-sharp range of FUJINON lenses for excellent image resolution. Fujifilm's colour-reproduction technology, formulated over 80 years, delivers images of unparalleled quality and realism, recording a subject's textures, three-dimensional feel and even the atmosphere surrounding it.

Body SRP £1,399.00

PRE-ORDER the new Fujifilm X-T2 & receive £100 off the price of the battery grip when purchased together! See www.parkcameras.com/fujifilm-x-t2 for details and to place your pre-order. Offer ends 08.09.2016.

NEW!

Lexar 32GB SD card

1000x UHS-II

In stock at only **£25.00** when bought with any camera!

Lenspen Original Elite

In stock at only **£8.50**

Lowepr Transit Sling 250AW

Slate Grey

In stock at only **£35.00**

Panasonic LUMIX GX80

16.0 MEGA PIXELS W-FI/MFC 3.0" 4K

Capture those unmissable moments and preserve life memories and experiences that happen in fleeting moments. The LUMIX GX80 reacts as quickly as you do - Shoot, select & save with 4K Photo.

Body only **£509.00*** +12-32mm **£549.00*** Twin lens kit **£679.00***

*Prices include £50 cashback from Panasonic. Available 16.06.16 - 05.09.16.

PENTAX K-1

36.4 MEGA PIXELS 5 FPS 3.2" IS 1080p

The K-1 features a 36.4 megapixel full-frame sensor with an AA filter simulator, Full HD video, a new SR II 5-axis shake reduction mechanism, and is compatible with numerous lenses.

Limited stock now available!!

Body SRP £1,599.00

Panasonic GX8

20.3 MEGA PIXELS W-FI/MFC 3.0" 4K

Body only **£769.00** +14-60mm **£819.00***

*Price includes £50 cashback from Panasonic. Ends 05.09.16.

Panasonic GH4R

16.0 MEGA PIXELS W-FI/MFC 3.0" 4K

Body only **£949.00*** +14-140mm **£1,299.00***

*Price includes £50 cashback from Panasonic. Ends 05.09.16.

PANASONIC LENSES

14mm f/2.5 II Pancake **£299.00**
20mm f/1.7 II ASPH **£269.00**
45mm f/2.8 Macro **£498.00**
42.5mm f/1.2 O.I.S **£1,099.00**
7-14mm f/4.0 ASPH **£739.00**
12-60mm f/3.5-5.6 ASPH **£359.00**
14-140mm f/3.5-5.6 **£405.00**
35-100mm f/2.8 O.I.S **£799.00**
45-175mm f/4.0-5.6 O.I.S **£279.00**
100-300mm f/4.5-6.3 O.I.S **£378.00**
100-400mm f/4.0-6.3 **£1,349.00**

See website for even more lenses!

Pentax K-S2

16.1 MEGA PIXELS 8 FPS

Body only **£469.00** +18-50mm WR **£529.00**

Add a Pentax remote control F for only £21.90.

Pentax K-3 II

24.3 MEGA PIXELS

Body only **£709.00** +18-135mm WR **£1,009.00**

Add a Pentax D-BG5 battery grip for only £149.00

Pentax K-70

24.2 MEGA PIXELS

NEW & COMING SOON!

Pre-order to receive one of the first available stock! See web for details

Panasonic LX100

12.8 MEGA PIXELS W-FI/MFC 3.0" 4K

In stock at only **£529.00**

Add a Panasonic DMW-BLG10 spare battery for **£59.99**

Panasonic FZ330

24x W-FI/MFC 3.0" 4K

In stock at only **£449.00**

Add a Lexar 32GB 1000x UHS-II Pro SD card for only **£25**

Panasonic TZ100

10x W-FI/MFC 3.0" 4K

In stock at only **£549.00**

Add a Lexar 32GB 1000x UHS-II Pro SD card for only **£25**

TAMRON LENSES

Prices updated DAILY! Visit us in store, online at parkcameras.com or call our expert team on 01444 23 70 60

Tamron SP 35mm f/1.8 Di VC USD

Body only **£424.00***

*Price includes £75 cashback from Tamron. Ends 31.07.16.

Tamron SP 45mm f/1.8 Di VC USD

Body only **£424.00***

*Price includes £75 cashback from Tamron. Ends 31.07.16.

Tamron SP 15-30mm f/2.8 Di VC USD

Body only **£724.00***

*Price includes £75 cashback from Tamron. Ends 31.07.16.

SIGMA LENSES

Prices updated DAILY! Visit us in store, online at parkcameras.com or call our expert team on 01444 23 70 60

Sigma MC-11 Mount Converter

Limited stock now available! **£199.00**

Use your Canon / Sigma lenses with a Sony E-mount camera

Sigma 50-100mm f/1.8 DC HSM | ART

Limited stock now available! **£829.00**

Available in Canon, Nikon or Sigma fits. See website for details.

Sigma 150-600mm f/5-6.3 Sports + TC-1401 Kit

(£1,428 when bought separately) **£1,299.00**

Available in Canon, Nikon or Sigma fits. See website for details.

SP 35mm f/1.8 Di VC USD £499.00	SP AF 10-24mm f/3.5-4.5 Di-II £349.00	SP 24-70mm f/2.8 Di VC USD £679.00
SP 45mm f/1.8 Di VC USD £499.00	SP 15-30mm f/2.8 Di VC USD £799.00	SP 28-75mm f/2.8 XR Di Macro £319.00
60mm f/2 macro £299.00	16-300mm Di II VC PZD £399.00	28-300mm Di VC PZD £499.00
SP 85mm f/1.8 Di VC USD £749.00	SP 17-50mm f/2.8 XR Di II VC £329.00	SP 70-200mm f/2.8 Di VC USD £929.00
SP 90mm f/2.8 Di VC USD £579.00	SP AF 17-50mm f/2.8 Di II £249.00	70-200mm f/2.8 Di LD (IF) £475.00
SP 90mm f/2.8 Di Macro VC £349.00	18-200mm f/3.5-6.3 Di II VC £169.00	AF 70-300mm f/4.5-5.6 VC USD £239.00
SP AF 90mm f/2.8 Di Macro £259.97	18-270mm f/3.5-6.3 Di-II £269.00	70-300mm f/4-5.6 Di LD Macro £89.99

Visit our website for full details on all the Tamron lenses, as well as special deals on filters!

Sunpak Ultra Pro 423

Carbon Fibre Tripod

In stock at only **£84.00**

CamRanger Wireless Camera Control

In stock at only **£239.99**

Beastgrip Pro Rig + wide-angle lens

In stock at only **£169.99**

4.5mm f/2.8 Fisheye EX DC £599.00	300mm f/2.8 APO EX DG £2,199.00	70-200mm f/2.8 OS £729.00
8mm f/3.5 Circ. Fish EX DG £599.00	500mm f/4.5 APO EX DG £3,599.00	70-300mm f/4.0-5.6 DG Macro £399.00
15mm f/2.8 Diag F/eye EX DG £499.00	8-16mm f/4.5-5.6 DC HSM £499.00	70-300mm f/4.0-5.6 APO Macro £149.00
19mm f/2.8 DN £119.00	10-20mm f/3.5 EX DC HSM £329.00	120-300mm f/2.8 DG OS HSM £2,499.00
20mm f/1.4 DG HSM £629.00	12-24mm f/4.5-5.6 II DG HSM £279.00	150-500mm f/5.0-6.3 DG OS £494.99
24mm f/1.4 DG HSM £599.00	17-50mm f/2.8 DC OS HSM £529.00	150-600mm f/5-6.3 DG I C £739.00
30mm f/1.4 DG HSM £299.00	17-70mm f/2.8-4.0 DC OS £319.00	150-600mm Cont. + 1.4x £849.00
30mm f/2.8 DN £119.00	18-35mm f/1.8 DC HSM £549.00	1.4x Teleconverter TC1401 £1,199.00
35mm f/1.4 DG HSM £599.00	18-200mm f/3.5-6.3 DC OS HSM £249.00	150-600mm Sport + 1.4x £1,299.00
50mm f/1.4 DG HSM (Art) £579.00	18-250mm DC Macro OS HSM £279.00	300-800mm f/5.6 EX DG HSM £5,499.00
60mm f/2.8 DN £119.00	18-300mm f/3.5-6.3 DC Macro £349.00	1.4x Teleconverter APO EX DG £179.00
85mm f/1.4 EX DG HSM £619.00	24-35mm f/2 DG HSM Art £699.00	1.4x Teleconverter TC1401 £229.00
105mm f/2.8 EX DG OS HSM £329.00	24-70mm f/2.8 IF EX DG £549.00	2.0x Teleconverter APO EX DG £199.00
150mm f/2.8 OS Macro £649.00	24-105mm f/4 DG OS HSM £599.00	2.0x Teleconverter TC2001 £269.00
180mm f/2.8 EX DG OS HSM £1,099.00	50-500mm f/4.5-6.3 OS HSM £849.00	USB Dock £39.99

Visit our website for full details on all the Sigma lenses, as well as special deals on filters!

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ETRSi Complete + AEII Prism	E+ £349
ETRSi Complete	E+ / E++ £289 - £349
ETRS Complete + AEII Prism + Speedgrip	E+ £279
ETRS Body - WLF	E+ £89
ETR Body Only	E++ £279
45-90mm F4-5.6 PE	E++ £399
50mm F2.8 PE	E++ £149
70-140mm F4.5 PE	E++ £599
100mm F4 E Macro	E+ £149
150mm F3.5 E	As Seen / E+ £29 - £109
150mm F3.5 PE	E+ / E++ £99 - £119
180mm F4.5 PE	E+ £159
200mm F4.5 E	E+ / E++ £69 - £179
200mm F5.6 E	E++ £79
250mm F5.6 E	E+ / E++ £79 - £129
250mm F5.6 PE	E+ £99
220 E Mag	E++ £15
220 Ei Mag	E++ £25
Polaroid Mag E	E+ / E++ £20 - £25
Extension Tube E14	E+ / Unused £29 - £79
Extension Tube E42	E++ £39
Pro Shade E	E+ £25

Bronica SQA/Ai/B

SQB Complete + Grip	E+ £299
50mm F3.5 PS	E++ £179
135mm F4 PS	E++ £229
150mm F3.5 S	E++ £79
150mm F4 PS	E+ £99
200mm F4.5 S	E++ £129
250mm F5.6 PS	E+ £129
500mm F8 S	E+ £249
SQ 120 Back	E+ £35
SQA 120 Mag	E+ £39
SQA 220J Mag	E+ £75
Polaroid Mag S	E+ £25
AE Prism Finder S	E+ £79
Extension Tube S36	E++ £45
Prism Finder S	As Seen £29
Proshade S	E++ £29

Canon EOS

EOS 1V + BP-E1 Battery Grip	E+ £219
EOS 1V Body Only	E+ £199 - £329
EOS 1N Body Only	E+ £79 - £89
EOS 1 + E1 Booster	As Seen / E+ £79
EOS 1 Body Only	E+ £79 - £89
EOS 3 Body Only	E+ £99
EOS 30 Body Only	E++ £59 - £119
EOS 30 Date Body Only	E+ £69
EOS 30E Body Only	As Seen £39
EOS 5 Body Only	E+ £59
EOS 50E + BP50 Grip	As Seen £39
EOS 50E Body Only	E+ £49
EOS RT Body Only	Unused £149
10-22mm F3.5-4.5 EFS	E+ / E++ £249
14mm F2.8 L USM	Exc £499
14mm F2.8 L USM II	E+ / E++ £999 - £1,049
15mm F2.8 EF Fisheye	E++ £379
15-85mm F3.5-5.6 IS USM	Mint- £389
16-35mm F2.8 L USM	E++ £549
17-40mm F4 L USM	E++ £339
17-55mm F2.8 EFS IS USM	E++ £439
17-85mm F3.5-5.6 IS USM	As Seen £79
20mm F2.8 USM	E+ £199
20-35mm F3.5-4.5 USM	E++ £159
22mm F2 STM	Mint- £89
24mm F2.8 IS USM	Mint- £299
24mm F3.5 L TSE	E+ £699
24mm F3.5 L TSE MkII	Mint- £1,149
24-70mm F2.8 L USM	E+ / E++ £579 - £689
24-70mm F4 L IS USM	Mint- £489 - £579
24-105mm F4 L IS USM	Exc / E++ £349 - £429
28mm F1.8 USM	E++ £279
28mm F2.8 EF	E++ £99
35-350mm F3.5-5.6 L USM	Exc / E+ £499
45mm F2.8 TS-E	E++ £799
50mm F1.0 L USM	Mint- £2,750
50mm F1.2 L USM	E++ / Mint- £765 - £799
50mm F1.4 USM	E++ / Mint- £159 - £199
50mm F1.8 EF Mk1	E++ £99 - £115
55-200mm F4.5-5.6 USM II	E++ £59

55-250mm F4-5.6 EFS IS	E+ £89
60mm F2.8 EFS Macro	E++ / Mint- £239 - £249
70-200mm F2.8 L IS USM II	Mint- £1,189 - £1,239
70-200mm F4 L IS USM	E++ / Mint- £629
70-200mm F4 L USM	E+ / E++ £279 - £339
70-300mm F4-5.6 IS USM	E++ £239
70-300mm F4.5-5.6 DO IS USM	E+ £299
75-300mm F4-5.6 EF	E+ £59
75-300mm F4-5.6 III	E++ £59
75-300mm F4-5.6 IS USM	E+ / E++ £189 - £199
75-300mm F4-5.6 USM III	E+ / E++ £59 - £79
80-200mm F4.5-5.6 EF III	E+ / E++ £39 - £49
80-200mm F4.5-5.6 USM	E+ £49
85mm F1.2 L USM	E+ £799
85mm F1.2 L USM MkII	E++ £949
85mm F1.8 USM	E+ / Mint- £179 - £199
100mm F2.8 L Macro IS USM	E++ £489
100mm F2.8 USM Macro	E+ / E++ £239 - £289
100-400mm F4.5-5.6 L IS USM	E+ £679
300mm F2.8 L IS USM	Exc £1,789
300mm F4 L IS USM	E+ £529 - £589
400mm F2.8 L IS USM	Exc / E+ £3,699 - £3,899
400mm f4 DO IS USM	E++ £2,899
400mm f5.6 L USM	E+ / Mint- £679 - £729
600mm F4 L USM	Exc £2,485
Contax 35-70mm F3.4 MM	E++ £279
Contax 35-135mm F3.3-4.5 MM	E++ £429
Contax 100mm F2 MM	E++ £699
Sigma 10-20mm F4-5.6 DC HSM	E+ £189 - £199
Sigma 12-24mm F4.5-5.6 EX DG HSM	E+ £259 - £299
Sigma 15-30mm F3.5-4.5 EX DG	E+ £179
Sigma 17-70mm F2.8-4 DC OS Macro HSM	Mint- £219
Sigma 28mm F1.8 AF	Unused £99
Sigma 50mm F2.8 EX DG Macro	E++ £149
Sigma 50-500mm F4-6.3 Apo DG HSM	E++ £499
Sigma 70mm F2.8 EX DG Macro	E++ £179
Sigma 70-200mm F2.8 EX Apo HSM	E+ £219
Sigma 70-210mm F2.8 Apo	E+ £99
Sigma 105mm F2.8 EX Macro	E+ £149
Sigma 105mm F2.8 EX DG OS HSM	E++ £259
Sigma 150mm F2.8 EX DG Macro HSM	E++ £299 - £319
Sigma 150-500mm F5-6.3 Apo DG OS HSM	E+ £399
Sigma 300mm F2.8 Apo	Unused £299
Sigma 300mm F2.8 Apo DG HSM	E++ £1,289
Sigma 300mm F2.8 Apo EX DG HSM	E++ £1,499
Sigma 300mm F4 Apo	E+ / E++ £149 - £159
Sigma 400mm F5.6 Apo	E+ £129
Sigma 500mm F4.5 Apo EX HSM	E+ £1,739
Tamron 10-24mm F3.5-4.5 Di II LD Asph	E++ £249
Tamron 28-75mm F2.8 XR Di	Mint- £199
Tamron 35mm F1.8 Di VC USD	E++ £379
Tamron 70-200mm F2.8 SP LD	E+ £269
Tamron 70-300mm F4-5.6 Di	E++ £59
Tamron 70-300mm F4-5.6 Di VC USD	E++ £189
Tamron 90mm F2.8 SP AF Macro	E++ £129
Tamron 180mm F3.5 Di Macro	E+ £299
Tokina 10-17mm F3.5-4.5 DX Fisheye	Exc Demo £469
Tokina 12-24mm F4 ATX PRO SD	E++ £199
Tokina 28-80mm F2.8 ATX Pro	E++ £179
Tokina 35mm F2.8 Macro DX ATX	E++ £245
Tokina 50-135mm F2.8 DX ATX	E++ £299
Tokina 300mm F2.8 ATX SD	E+ £599
Walimex 14mm F2.8 Pro	Mint- £199
Zeiss 21mm F2.8 ZE	E++ / Mint- £589 - £599
Zeiss 28mm F2 ZE	Exc / E+ £399 - £465
Zeiss 35mm F2 ZE	E+ £549
Kenko 1.4x Converter DGX Pro300	E++ £79
Sigma 1.4x Apo EX DG Converter	E+ £99
1.4x EF Extender	E++ £119
1.4x EF II Extender	E++ £179
1.4x EF MkII Extender	Mint- £249
2x EF Extender	As Seen / E+ £79 - £159
2x EF II Extender	E++ / Mint- £169 - £179
2x EF MkII Extender	E++ £155
2x EF MkIII Extender	Mint- £239 - £259
300EZ Speedlite	E+ / E++ £9 - £29
380EZ Speedlite	E+ £39
420EZ Speedlite	E+ / E++ £59 - £65
420EZ Speedlite	E+ £25
430EX II Speedlite	E+ / E++ £119 - £129
430EZ Speedlite	E+ / E++ £25 - £29
540EZ Speedlite	E+ / E++ £29 - £39

550EX Speedlite	E+ £85 - £89
580EX MkII Speedlite	E+ £179
580EX Speedlite	E+ £139
600EX-RT Speedlite	E++ £349
Metz 15 MS-1 Flash	E++ £179
Metz 50AF1 Digital	E++ £79
Nissin Di622 Speedlite	E+ £59
Sigma EF-610 DG ST Flash	E++ £49
Sigma EM-140 DG Macroflash	E++ £199
ML3 Macrolite	E++ £45
MR-14EX Macro Ringlite	E+ / E++ £189 - £199
MT-24EX Macro Ringlite	E++ £489
ST-E2 Transmitter	E++ £59 - £69
Technical Back E with Keyboard	Unused £49 - £75
Tripod Mount Ring A II W	E++ £49
Tripod Mount Ring B (B)	E++ £49

Digital Mirrorless

Fuji Finepix X100	Unknown / E+ £299 - £329
Fuji Finepix X100 Black	Mint- £479
Fuji Finepix X100S Black	E++ £479
Fuji X-E2 Body Only	E++ £279
Fuji X-T1 Body Only	Mint- / Mint £549
Fuji X-T1 Graphite Body Only	E++ £649
Fuji X-T10 Black Body Only	Mint- £379
Nikon J1 Black Body Only	E++ £49
Nikon V1 Black + 10-30mm	E++ / Mint- £139 - £149
Olympus E-M1 Black Body Only	E++ £539
Olympus E-M5 MarkII Titanium Body	Mint- £679
Olympus E-M5 MarkII Body Only - Black E++	/ Mint- £589 - £649
Olympus E-M5 MarkII Body Only	E++ £279 - £289
Olympus E-PL1 Black + 14-42	E++ £99
Olympus E-PL2 Body Only	E++ £69 - £129
Olympus E-PL3 Body Only	E+ / E++ £89 - £99
Olympus E-PM1 Body + FL14 Flash	E+ £59
Olympus Pen-F Silver Body Only	Mint- £849
Panasonic G1 + 14-45mm	E+ £165
Panasonic G3 Black Body Only	E+ / E++ £75 - £79
Panasonic GF-1 Body Only	E+ £55
Panasonic GF-2 Body + Case	E+ £65
Panasonic GH-3 Body + Grip	E+ / E++ £349 - £379
Panasonic GX7 Body Only	E++ £249
Samsung NX10 + 30mm	E+ £159
Samsung NX11 + 18-55mm OIS	E++ £169
Sony A6000 + 16-50mm	E++ £399
Sony A6000 Body Only	E++ / Mint- £289 - £349
Sony NEX3 + 18-55mm	E+ £95
Sony NEX7 + 18-55mm	E+ £275

Fuji X Lenses

14mm F2.8 XF	E+ £439
16-55mm F2.8 WR XF	Mint- £649
18mm F2.8 XF R	E++ £179
23mm F1.4 XF R	E++ / Mint- £479
27mm F2.8 XF	E++ £195
35mm F1.4 XF R	E++ £279
55-200mm F3.5-4.8 OIS XF	E++ / Mint- £389 - £399
60mm F2.4 XF R Macro	E+ £279
100-400mm F4.5-5.6 R LM OIS WR XF	Mint- £1,179
1.4X Teleconverter TC XF WR	Mint- £279
Zeiss 12mm F2.8 Touit X	Mint- £549

4/3rds Lenses

Olympus 8mm F3.5 FishEye Zuiko D	Mint- £329
Sigma 10-20mm F4-5.6 EX DC HSM	E+ £149
Olympus 11-22mm F2.8-3.5 Zuiko E+ / Mint-	£195 - £249
Olympus 12-60mm F2.8-4.0 ED SWD	E+ / Mint- £259 - £349
Panasonic 14-150mm F3.5-5.6 Asph	E++ £489
Olympus 14-35mm F2.8 SWD	E++ £849
Olympus 14-42mm F3.5-5.6 Zuiko	E++ £59
Olympus 14-45mm F3.5-5.6 Zuiko	As Seen £29
Panasonic 14-50mm F2.8-3.5 OIS Asph	E++ £149
Olympus 14-54mm F2.8-3.5 MkII	Mint- £249
Olympus 14-54mm F2.8-3.5 Zuiko	E+ / E++ £129
Olympus 18-180mm F3.5-6.3 Zuiko	E++ £199
Olympus 300mm F2.8 Zuiko	E++ £2,189
Olympus 35mm F3.5 Macro Zuiko	E++ £129
Olympus 40-150mm F4-5.6 ED Zuiko E+ / E++	£39 - £49
Olympus 50-200mm F2.8-3.5 SWD	E+ / Mint- £399 - £429
Olympus 50-200mm F2.8-3.5 Zuiko	E++ £295
Olympus 50mm F2 ED Macro Zuiko E++ / Mint-	£199 - £249
Olympus 7-14mm F4 ED Zuiko	E++ £589 - £599

Sigma 70-200mm F2.8 Apo EX DG HSM	Mint- £299
Olympus 70-300mm F3.5 UMC Fisheye	Mint- £199
Olympus EC14 Tele Converter	E++ £189 - £195
Olympus EC20 2x Tele Converter E++ / Mint-	£199 - £229

Micro 4/3rds Lenses

Panasonic 7-14mm F4 G Vario	E++ £549
Samyang 7.5mm F3.5 UMC Fisheye	E++ £179
Olympus 12-40mm F2.8 M.Zuiko E++ / Mint-	£495 - £499
Panasonic 12.5mm F12 G 3d	E++ £49
Olympus 14-150mm F4-5.6 M.Zuiko ED II	E++ £299
Panasonic 14-42mm F3.5-5.6 Asph OISE+ / Mint-	£59 - £79
Olympus 14-42mm F3.5-5.6 EZ M.Zuiko	Mint- £129
Olympus 14-42mm F3.5-5.6 M.Zuiko IR-Black	E++ / Mint- £79 - £89
Panasonic 14-45mm F3.5-5.6 ASPH G Vario E++	£129 - £149
Olympus 17mm F1.8 M.Zuiko Black	Mint- £279
Sigma 19mm F2.8 DN	Mint- £89
Panasonic 20mm F1.7 G Pancake	E++ £169
Voigtlander 25mm F0.95 Nokton	E+ £439
Olympus 25mm F1.8 M.Zuiko - Black	Mint- £219
Panasonic 35-100mm F2.8 GX OIS Vario	Mint- £649
Olympus 40-150mm F4-5.6 R ED M.Zuiko	E++ £99
Panasonic 45-200mm F4-5.6 OIS	E++ £159 - £169
Olympus 45mm F1.8 M.Zuiko	Mint- £139
Olympus 75mm F1.8 ED Black M.Zuiko	Mint- £489
Olympus 75mm F1.8 ED Silver M.Zuiko	E++ £499

Sony NEX Lenses

16-50mm F4 FE ZA OSS	E++ £769
18-200mm F3.5-6.3 OSS	E++ £299 - £339
18-55mm F3.5-5.6 OSS	Mint- £89
24-70mm F4 FE ZA OSS	E++ / Mint- £589 - £629
35mm F2.8 FE ZA	Mint- £379
55-210mm F4.5-6.3 OSS	Mint- £119 - £129
70-200mm f4 G OSS FE	E++ £749
Hasselblad 16mm F2.8 E	Mint- £119
Sigma 18-300mm F3.5-6.3 + 2x Conv	Mint £339
Sigma 19mm F2.8 DN	Mint- £89

Digital SLR Cameras

Canon EOS 10D Body Only	E+ £2,945
Canon EOS 1D MKIV Body Only	E+ £1,345
Canon EOS 1D MkIII Body Only	E++ £579
Canon EOS 1D MkIII Body Only	As Seen £249
Canon EOS 1D MkIII Body Only	As Seen £199
Canon EOS 5DSR Body Only	Mint- £2,499
Canon EOS 5D MkIII Body Only	Mint- £1,599 - £1,689
Canon EOS 5D MkIII Body Only	As Seen £489
Canon EOS 7D Body Only	Mint- £399
Canon EOS 60D Body Only	E+ / E++ £295 - £299
Canon EOS 50D + BG-E2 Grip	E+ £245
Canon EOS 50D Body Only	E+ £169
Canon EOS 30D Body Only	As Seen £79
Canon EOS 20D + BG-E2 Grip	E+ £89
Canon EOS 10D Body Only	As Seen £69
Canon EOS 100D Body Only	E++ / Mint- £189 - £219
Canon EOS 300D Body Only	As Seen £45 - £49
Canon EOS 350D Body Only	As Seen £49
Canon EOS 450D Body Only	As Seen £79
Canon EOS 500D Body Only	E+ / E++ £149 - £165
Canon EOS 700D Body Only	Mint- £299
Canon EOS M + 18-55mm	Mint £199
Canon EOS M2 + 18-55mm STM	E++ £219
Canon EOS M3 + 18-55mm	Mint £299
Fuji S3 Pro Body Only	As Seen £49
Nikon D3S Body Only	E+ £1,749
Nikon D3 Body Only	As Seen £399
Nikon D800E Body Only	E++ £1,179
Nikon D800 Body Only	E+ / Mint- £989 - £999
Nikon D610 Body Only	E++ / Mint- £789 - £839
Nikon D600 Body Only	Mint- £649
Nikon D300 Body Only	E+ £199
Nikon D200 Body Only	As Seen / E++ £149 - £179
Nikon D90 Body Only	E++ £179
Nikon D80 Body Only	As Seen £79
Nikon D70 Body Only	As Seen / E+ £79
Nikon D50 Body Only	E++ £79
Nikon D7200 Body Only	Mint- £669
Nikon D7000 Body Only	E+ £289
Nikon D5500 + 18-140mm	Mint- £559
Nikon D5300 Body Only	Mint- £289
Nikon D5000 Body Only	E++ £129

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Olympus E420 + 14-42mm	E++ £149
Olympus E620 + 14-42mm + 40-150mm	E++ £339
Pentax K3 Body Only	Mint- £529
Pentax K-S1 + 18-55mm DAL AL	Mint- £199
Pentax KX + 18-55mm	E++ £139
Pentax K1000 Body Only	E++ £89
Pentax *ist DL Body Only	E- £79
Pentax *ist D Body Only	As Seen £49
Sigma SD1 Merrill + 105mm + EF610 Flash	Mint- £849
Sony A200 + 18-70mm	E++ £129
Sony A200 Body Only	E- £89
Sony A230 + 18-55mm	E- £129
Sony A3000 + 18-55mm	Mint- £149
Sony A390 + 18-55mm	As Seen £99
Sony A450 Body Only	E- £119
Sony A700 Body + VG-C70AM Grip	E++ £269

Hasselblad H Series

H4D Complete (60MP)	E++ £11,499
H4D Complete (50MP)	E++ £5,999
H4D Complete (40MP)	E+ £4,899
H4D + Prism (50MP)	E++ £6,499
H3DII Complete (50MP)	E++ £5,499
H3DII Complete (39MP)	E++ £3,900
H3D MKII Body (39MP Digital Back)	E++ £2,489
H3D Complete (39MP)	E- £2,099
H2 Body + Prism + Mag	E++ £1,250
H1 Body Only	E+ / E++ £689
28mm F4 HCD	E+ / Mint- £1,789 - £2,450
35mm F3.5 HC	Exc / E++ £999 - £1,199
50-110mm F3.5-4.5 HC	E+ £1,199 - £1,495
50mm F3.5 HC	E+ / E++ £1,199 - £1,299
120mm F4 HC Macro	E+ / E++ £1,449 - £1,549
150mm F3.2 HC	E+ / E++ £989 - £1,189
1.5x HTS Tilt/Shift Converter	Mint- £2,495
1.7x H Converter	E++ £549
Extension Tube H 13mm	E++ £125
Extension Tube H 26mm	E++ £149
Hmi100 Polaroid Mag	E+ / E++ £49 - £149
HVM Magnifying Hood	E++ £189

Hasselblad V Series

205FCC Complete + PM5 Prism + Winder F	E++ £2,499
205TCC Body + WLF + Kapture HA-001	E++ £1,549
2000FC Body + WLF	As Seen £349
503CX Chrome Only + WLF	E- £489
501CM Complete	E++ £1,299 - £1,349
500C Complete	E- £549
553ELX Black Body Only	E- £449
553ELX Chrome Body Only	E+ / E++ £349 - £379
500ELX Black Body Only	E- £349
500ELM Chrome Body Only	E- £169
Flex Outfit	E++ / Mint- £899 - £999
SWC + Finder	E- £789 - £1,199
SWC Complete	E- £949
SWCM Complete	E+ £1,249
30mm F3.5 C T* Fisheye	E- £699
30mm F3.5 CFI Fisheye	E++ £2,489
40mm F4 C Black	E++ £549
45mm F4.5 Apo Grandagon	E++ £889
50mm F4 CF	Exc £249
50mm F4 CF FLE	E++ £599
50mm F4 Cfi FLE + Hood	E++ £1,199
60-120mm F4.8 FE	E+ / E++ £599
80mm F2.8 CF	As Seen / Exc £199
110mm F2 F Planar	E++ £999
110mm F2 FE Planar	E++ £1,499
140-280mm F5.6 F Varigon	E- £599
140-280mm F5.6 C Black	E- £479
150mm F2.8 F	E- £289
150mm F2.8 FE	E++ £499
150mm F4 C Black	E- £149
150mm F4 CF	E- £249
160mm F4.8 CB	E++ £349
180mm F4 Cfi	E++ £949
200mm F5.8 imagon	E- £299
250mm F5.6 C Chrome	E++ £249
250mm F5.6 CF	E- £289
250mm F5.6 CF Super Achromat	E- £1,999
350mm F5.6 C Black	E- £349
500mm F8 C Black	E- £499
1.4x E Converter	E++ £399
1.4x PC Mutar shift Converter	E++ £379

2xE Converter	E++ £239 - £249
A12 Chrome Mag	E+ / E++ £129 - £149
A16 Chrome Mag	E++ £79
A24 Chrome Mag	As Seen / E++ £39 - £125
A24 TCC Black Mag	E- £139
E24 Black Mag	E+ / Mint- £169 - £199
CW Winder + Remote	E+ / Mint- £199
D Flash 40	E++ £149
Extension Tube 16E	E++ £79
Extension Tube 21	E- £29 - £30
Extension Tube 32	E++ £35
Extension Tube 32E	E++ £79
Extension Tube 55	E+ / E++ £25 - £35
Extension Tube 56E	E++ £75
Proflash 4504	E- £159

Mamiya 645AFD Series

645AFD Complete	E- £549
645AF + 80mm F2.8 + P45+ Back	E++ £5,989
45mm F2.8 AF	Mint- £989
210mm F4 AF ULD	E++ £399
300mm F4.5 Apo AF	E+ £549

Mamiya 7/7II Series

7II Black + 80mm F4 L	E++ £1,649
43mm F4.5 L + Finder	E++ £699 - £749
50mm F4.5 L + Finder	Mint- £689
65mm F4 L	E++ £399 - £449
150mm F4.5 L	E+ / Mint- £299 - £349
210mm F8 L + Finder	E++ £649
Finder 150mm FV702	E++ £125 - £149
Panoramic Adapter AD701	E++ £49 - £65
Quick Shoe AQ702	Mint £99
Tripod Adapter N	E++ £15
ZE702 Polarising Filter	E+ / Mint- £59 - £89

Mamiya RB67 Series

Pro S Gold Edition	Mint- £949
Pro SD Complete	E++ £299 - £399
Pro S Complete + Prism	E- £399
Pro S Complete	Exc / E+ £249 - £389
140mm F4.5 C Macro	As Seen £79
150mm F4 C Soft Focus	E- £129
180mm F4.5 C	As Seen / E+ £59 - £99
180mm F4.5 KL-A	E++ £169
250mm F4.5	As Seen £99
250mm F4.5 C	As Seen £89
Vivitar 2x Converter	E- £35
Auto Extension Tube No1	E+ / E++ £29 - £55
Auto Extension Tube No2	E+ / E++ £29 - £39
Angle Finder	E++ £79
Magnifying Hood	E- £49
Polaroid Mag (RB67)	E- £20
Prism Finder	E- £59
Pro SD 120 Mag	E- £49
Pro SD 120 Mag (6x4.5cm)	Mint- £69
ProS 120 Mag (6x4.5cm)	E+ / E++ £35 - £39
ProS 220 Mag	E++ £145
Waist Level Finder	E- £39

Mamiya RZ67 Series

Pro II Complete	E- £549
50mm F4.5	Exc £350
65mm F4 L-A	E++ £249
75mm F4.5 Shift W	E- £399
100-200mm F5.2 W	E+ / E++ £219 - £399
140mm F4.5 Macro W	As Seen £79
180mm F4.5 L SB	E++ £249
180mm F4.5 W	As Seen / E++ £89 - £129
180mm F4.5 WN	As Seen / E++ £99 - £189
250mm F4.5	Exc / E+ £129
1.4x Converter	Exc / E++ £119 - £199
120 Pro Mag	E- £65
AE Prism Finder	As Seen / E++ £79 - £179
Auto Extension Tube No 1	E++ / Mint £49 - £79
IR1 Infra Red Set	E- £39
Winder II	Exc / E+ £39 - £49

Nikon AF

F6 Body Only	E+ / E++ £689 - £699
F5 Anniversary Body Only	E++ £649
F5 Body + DA-30 Action Finder	E- £349
F5 Body Only	E+ / E++ £199 - £299
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We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock **Original** cartridges, which are made by your printer manufacturer, and in many cases we also offer **Compatible** cartridges, which are usually made by a UK company called **Jet Tec**. Using **Jet Tec Compatible** is a way of saving money, without compromising on the quality of your prints.

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PGI29 Pixma Pro 1 Originals: Set of 12 Colours 36ml each	£229.99 £19.99	No.16 Fountain Pen Inks Originals: No.16 Set of 4 No.16 Black 5.4ml No.16 Colours 3.1ml each No.16XL Set of 4 No.16XL Black 12.9ml No.16XL Colours 6.5ml each	£22.99 £7.99 £5.99 £42.99 £14.99 £11.99
PGI72 Pixma Pro 10 Originals: Set of 10 Colours 14ml each	£94.99 £9.99	Compatibles: No.16 Set of 4 No.16 Black 12ml No.16 Colours 12ml each	£14.99 £3.99 £3.99
CLI42 Pixma Pro 100 Originals: Set of 8 Colours 13ml each Set of 8 Colours 14ml each	£74.99 £9.99 £27.99 £3.99	No.18 Daisy Inks Originals: No.18 Set of 4 No.18 Black 5.2ml No.18 Colours 3.3ml each No.18XL Set of 4 No.18XL Black 11.5ml No.18XL Colours 6.6ml each	£22.99 £7.99 £5.99 £42.99 £14.99 £11.99
CLI8 Pixma Pro 9000 Originals: Set of 8 Colours 14ml each Set of 8 Colours 14ml each	£74.99 £9.99 £27.99 £3.99	Compatibles: No.18 Set of 4 No.18 Black 12ml No.18 Colours 12ml each	£14.99 £3.99 £3.99
PGI9 Pixma Pro 9500 Originals: Set of 10 Colours 14ml each Set of 10 Colours 14ml each	£84.99 £8.99 £44.99 £4.99	No.24 Elephant Inks Originals: No.24 Set of 6 No.24 Colours 4.6ml each No.24XL Set of 6 No.24XL Colours 8.7ml each	£41.99 £7.99 £64.99 £11.99
More Canon Inks... Originals: PGI520/CLI521 Set of 5 PGI520 Black 19ml CLI521 Colours 9ml PGI525/CLI526 Set of 5 PGI525 Black 19ml CLI526 Colours 9ml PGI550/CLI551 Set of 5 PGI550 Black 15ml CLI551 Colours 7ml PGI550/CLI551XL Set of 5 PGI550XL Black 22ml CLI551XL Colours 11ml PG540 Black 8ml PG540XL Black 21ml CLI541 Colour 8ml PG545XL Black 15ml PG546XL Colour 13ml	£42.99 £9.99 £8.99 £42.99 £13.99 £8.99 £37.99 £9.99 £7.99 £54.99 £11.99 £10.99 £10.99 £15.99 £13.99 £15.99 £13.99 £15.99	Compatibles: No.26 Set of 4 No.26 Black 6.2ml No.26 Colours 4.5ml each No.26XL Set of 4 No.26XL Black 12.1ml No.26XL Colours 9.7ml each	£29.99 £8.99 £7.99 £49.99 £14.99 £13.99
Compatibles: PGI5 Black 27ml CLI8 Colours 13ml PGI5/CLI8 Set of 5 PGI520 Black 19ml CLI521 Colours 9ml PGI520/CLI521 Set of 5 PGI525 Black 19ml CLI526 Colours 9ml PGI525/CLI526 Set of 5 PGI550XL Black 25ml CLI551XL Colours 12ml PGI550/CLI551XL Set of 5 BCI6 Colours 15ml PG40 Black 28ml CLI41 Colour 24ml PG50 Black 28ml CLI51 Colour 24ml PG510 Black 11ml CLI511 Colour 11ml PG512 Black 18ml CLI513 Colour 15ml PG540XL Black 21ml CLI541XL Colour 15ml PG545XL Black 15ml PG546XL Black 21ml	£4.99 £3.99 £19.99 £4.99 £3.99 £19.99 £4.99 £19.99 £4.99 £19.99 £2.99 £12.99 £16.99 £12.99 £14.99 £13.99 £15.99 £13.99 £15.99 £13.99 £14.99 £11.99 £12.99	No.26 Polar Bear Inks Originals: No.26 Set of 4 No.26 Black 6.2ml No.26 Colours 4.5ml each No.26XL Set of 4 No.26XL Black 12.1ml No.26XL Colours 9.7ml each	£14.99 £3.99 £3.99
Compatibles: PGI5 Black 27ml CLI8 Colours 13ml PGI5/CLI8 Set of 5 PGI520 Black 19ml CLI521 Colours 9ml PGI520/CLI521 Set of 5 PGI525 Black 19ml CLI526 Colours 9ml PGI525/CLI526 Set of 5 PGI550XL Black 25ml CLI551XL Colours 12ml PGI550/CLI551XL Set of 5 BCI6 Colours 15ml PG40 Black 28ml CLI41 Colour 24ml PG50 Black 28ml CLI51 Colour 24ml PG510 Black 11ml CLI511 Colour 11ml PG512 Black 18ml CLI513 Colour 15ml PG540XL Black 21ml CLI541XL Colour 15ml PG545XL Black 15ml PG546XL Black 21ml	£4.99 £3.99 £19.99 £4.99 £3.99 £19.99 £4.99 £19.99 £4.99 £19.99 £2.99 £12.99 £16.99 £12.99 £14.99 £13.99 £15.99 £13.99 £15.99 £13.99 £14.99 £11.99 £12.99	T0481-T0486 Seahorse Inks Originals: Set of 6 Colours 13ml each Set of 6 Colours 13ml each Set of 6 Colours 13ml each	£69.99 £16.99 £19.99 £19.99 £19.99
Compatibles: PGI5 Black 27ml CLI8 Colours 13ml PGI5/CLI8 Set of 5 PGI520 Black 19ml CLI521 Colours 9ml PGI520/CLI521 Set of 5 PGI525 Black 19ml CLI526 Colours 9ml PGI525/CLI526 Set of 5 PGI550XL Black 25ml CLI551XL Colours 12ml PGI550/CLI551XL Set of 5 BCI6 Colours 15ml PG40 Black 28ml CLI41 Colour 24ml PG50 Black 28ml CLI51 Colour 24ml PG510 Black 11ml CLI511 Colour 11ml PG512 Black 18ml CLI513 Colour 15ml PG540XL Black 21ml CLI541XL Colour 15ml PG545XL Black 15ml PG546XL Black 21ml	£4.99 £3.99 £19.99 £4.99 £3.99 £19.99 £4.99 £19.99 £4.99 £19.99 £2.99 £12.99 £16.99 £12.99 £14.99 £13.99 £15.99 £13.99 £15.99 £13.99 £14.99 £11.99 £12.99	T0541-T0549 Frog Inks Originals: Set of 8 Colours 13ml each Set of 8 Colours 13ml each Set of 8 Colours 13ml each	£105.99 £14.99 £19.99 £19.99 £19.99
Compatibles: PGI5 Black 27ml CLI8 Colours 13ml PGI5/CLI8 Set of 5 PGI520 Black 19ml CLI521 Colours 9ml PGI520/CLI521 Set of 5 PGI525 Black 19ml CLI526 Colours 9ml PGI525/CLI526 Set of 5 PGI550XL Black 25ml CLI551XL Colours 12ml PGI550/CLI551XL Set of 5 BCI6 Colours 15ml PG40 Black 28ml CLI41 Colour 24ml PG50 Black 28ml CLI51 Colour 24ml PG510 Black 11ml CLI511 Colour 11ml PG512 Black 18ml CLI513 Colour 15ml PG540XL Black 21ml CLI541XL Colour 15ml PG545XL Black 15ml PG546XL Black 21ml	£4.99 £3.99 £19.99 £4.99 £3.99 £19.99 £4.99 £19.99 £4.99 £19.99 £2.99 £12.99 £16.99 £12.99 £14.99 £13.99 £15.99 £13.99 £15.99 £13.99 £14.99 £11.99 £12.99	T0591-T0599 Lily Inks Originals: Set of 8 Colours 13ml each Set of 8 Colours 13ml each Set of 8 Colours 13ml each	£89.99 £11.99 £19.99 £19.99 £19.99
Compatibles: PGI5 Black 27ml CLI8 Colours 13ml PGI5/CLI8 Set of 5 PGI520 Black 19ml CLI521 Colours 9ml PGI520/CLI521 Set of 5 PGI525 Black 19ml CLI526 Colours 9ml PGI525/CLI526 Set of 5 PGI550XL Black 25ml CLI551XL Colours 12ml PGI550/CLI551XL Set of 5 BCI6 Colours 15ml PG40 Black 28ml CLI41 Colour 24ml PG50 Black 28ml CLI51 Colour 24ml PG510 Black 11ml CLI511 Colour 11ml PG512 Black 18ml CLI513 Colour 15ml PG540XL Black 21ml CLI541XL Colour 15ml PG545XL Black 15ml PG546XL Black 21ml	£4.99 £3.99 £19.99 £4.99 £3.99 £19.99 £4.99 £19.99 £4.99 £19.99 £2.99 £12.99 £16.99 £12.99 £14.99 £13.99 £15.99 £13.99 £15.99 £13.99 £14.99 £11.99 £12.99	T0601-T0609 Killer Whale Originals: Set of 9 Colours 25.9ml each	£169.99 £18.99

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More Epson inks >>>

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We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:

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Emilia 7x5 two colours £5.99
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Emilia 10x8 two colours £7.99
Emilia 12x8 two colours £8.99
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Rio 7x5 four colours £6.99
Rio 8x6 four colours £7.99
Rio 10x8 four colours £8.99
Rio 12x8 four colours £9.99

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Grace 6x4 100 photos £5.99
Grace 6x4 200 photos £9.99
Grace 6x4 300 photos £14.99
Grace 7x5 100 photos £7.99
Grace 7x5 200 photos £13.99
Grace A4 100 photos £15.99
Grafton 6x4 200 photos £9.99
Grafton 7x5 200 photos £13.99
Baby 6x4 200 photos £9.99
Travel 6x4 200 photos £8.99

Traditional Style Albums:
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Accessories:
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T0711-T0714 Cheetah Inks Originals: Set of 4 Black 7.4ml Colours 5.5ml each	£32.99 £8.99 £8.99	Originals: No.38 Colours 27ml each No.62XL Black 12ml No.62XL Colour 11.5ml No.300 Black 4ml No.300 Colour 4ml No.301 Black 3ml No.301 Colour 3ml No.301XL Black 8ml No.301XL Colour 6ml No.350 Black 4.5ml No.351 Colour 3.5ml No.363 Black 6ml No.363 C/M/Y/PC/PM each No.364 Black 6ml No.364 PB/C/M/Y 3ml each No.364 SET OF 4 No.364XL Black 14ml No.364XL C/M/Y 6ml each No.364XL SET OF 4 No.920XL SET OF 4 No.932XL SET OF 4 No.950XL SET OF 4	£26.99 £21.99 £23.99 £10.99 £12.99 £9.99 £11.99 £18.99 £18.99 £11.99 £14.99 £13.99 £9.99 £39.99 £6.99 £21.99 £13.99 £12.99 £49.99 £46.99 £43.99 £69.99
Compatibles: No.24 Set of 6 No.24 Colours 4.6ml each No.24XL Set of 6 No.24XL Colours 8.7ml each	£14.99 £4.99 £4.99 £3.99	Compatibles: No.15 Black 46ml No.21 Black 10ml No.22 Colour 21ml No.45 Black 45ml No.57 Colour 24ml No.78 Colour 36ml No.110 Colour 12ml No.300XL Black 18ml No.300XL Colour 18ml No.301XL Black 15ml No.301XL Colour 18ml No.337 Black 21ml No.338 Black 21ml No.339 Black 34ml No.343 Colour 21ml No.344 Colour 21ml No.348 Photo 21ml No.350XL Black 20ml No.351XL Colour 20ml No.363 Black 20ml No.363 Colours 6ml each No.363 SET OF 6 No.364 Black 10ml No.364 Colours 5ml each No.364 SET OF 4 No.364XL Black 18ml No.364XL Colours 11ml each No.364XL SET OF 4 No.920XL SET OF 4 No.932XL SET OF 4 No.940XL SET OF 4 No.950XL SET OF 4	£4.99 £7.99 £11.99 £4.99 £12.99 £9.99 £10.99 £14.99 £16.99 £14.99 £16.99 £10.99 £10.99 £12.99 £12.99 £14.99 £12.99 £16.99 £6.99 £4.99 £24.99 £4.99 £3.99 £15.99 £8.99 £7.99 £19.99 £29.99 £29.99 £29.99
T0791-T0796 Owl Inks Originals: Set of 6 Colours 11.1ml each	£72.99 £12.99	Compatibles: Set of 6 Colours 11.1ml each	£19.99 £3.99
T0801-T0806 Hummingbird Inks Originals: Set of 6 Colours 7.4ml each	£49.99 £8.99	Compatibles: Set of 6 Colours 7.4ml each	£19.99 £3.99
T0871-T0879 Flamingo Inks Originals: Set of 8 Colours 11.4ml each	£66.99 £9.99	Compatibles: Set of 8 Colours 11.4ml each	£27.99 £3.99
T0961-T0969 Husky Inks Originals: Set of 8 Colours 11.4ml each	£69.99 £8.99	Compatibles: Set of 8 Colours 11.4ml each	£27.99 £3.99
T1571-T1579 Turtle Inks Originals: Set of 8 Colours 25.9ml each	£149.99 £18.99		
T7601-T7609 Killer Whale Originals: Set of 9 Colours 25.9ml each	£169.99 £18.99		

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A4 100 sheets	£12.99	7x5 100 sheets	£18.99
Photo Satin 200gsm:		A4 50 sheets	
6x4 100 sheets +100 FREE	£9.99	A4 50 sheets	
A4 100 sheets +100 FREE	£19.99	A3 50 sheets	
Photo Glossy 200gsm:		A3+ 25 sheets	
6x4 100 sheets +100 FREE	£9.99	17" Roll 30 metres	
A4 20 sheets	£6.99	24" Roll 30 metres	
Premium Pearl 270gsm:		Ultra Pearl 295gsm:	
6x4 50 sheets +50 FREE	£6.99	6x4 100 sheets	£14.99
A4 20 sheets +20 FREE	£8.99	7x5 100 sheets	£20.99
Premium Gloss 270gsm:		A4 25 sheets	
A4 25 sheets OFFER	£8.99	A3 25 sheets	
A3 25 sheets OFFER	£15.99	A3+ 25 sheets	
A3+ 25 sheets OFFER	£19.99	13" Roll 10 metres	
Smooth Pearl 310gsm:		17" Roll 30 metres	
6x4 100 sheets	£14.99	24" Roll 30 metres	
7x5 100 sheets	£17.99	Titanium Lustre 280gsm:	
A4 25 sheets	£12.99	A4 25 sheets	
A4 100 sheets	£39.99	A3 25 sheets	
A4 250 sheets	£84.99	A3+ 25 sheets	
A3 25 sheets	£25.99	Oyster 271gsm:	
A3+ 25 sheets	£35.99	6x4 100 sheets	
17" Roll 30 metres	£69.99	7x5 100 sheets	
24" Roll 30 metres	£96.99	A4 50 sheets	
Smooth Gloss 310gsm:		A3 25 sheets	
6x4 100 sheets	£14.99	A3+ 25 sheets	
7x5 100 sheets	£17.99	13" Roll 10 metres	
A4 25 sheets	£12.99	17" Roll 30 metres	
A4 100 sheets	£39.99	24" Roll 30 metres	
A3 25 sheets	£25.99	Gloss 271gsm:	
A3+ 25 sheets	£35.99	6x4 100 sheets	
Premium Matt Duo 200 gsm:		7x5 100 sheets	
A4 50 sheets	£12.99	A4 50 sheets	
A3+ 50 sheets	£34.99	A3 25 sheets	
Heavy Duo Matt 310gsm:		A3+ 25 sheets	
A4 50 sheets	£17.99	13" Roll 10 metres	
A3+ 50 sheets	£44.99	17" Roll 30 metres	
Gold Fibre Silk 310gsm:		24" Roll 30 metres	
A4 50 sheets	£37.99	Matt Plus 240gsm:	
A3+ 50 sheets	£89.99	6x4 100 sheets	
Gold Mono Silk 270gsm:		7x5 100 sheets	
A4 25 sheets	£16.99	A4 50 sheets	
A3+ 25 sheets	£42.99	A3 25 sheets	
Fotospeed		A3+ 25 sheets	
Smooth Pearl 290gsm:		13" Roll 10 metres	
6x4 100 sheets	£12.99	17" Roll 30 metres	
7x5 100 sheets	£16.99	24" Roll 30 metres	
A4 50 sheets	£17.99	Matt Proofing 160gsm:	
A3 50 sheets	£34.99	A4 150 sheets	
A3+ 25 sheets	£25.99	A3 75 sheets	
Panoramic 25 sheets	£26.99	17" Roll 30 metres	
17" Roll 30 metres	£68.99	24" Roll 30 metres	
24" Roll 30 metres	£85.99	Double Sided Matt 250gsm:	
PF Lustre 275gsm:		A4 100 sheets	
6x4 100 sheets	£12.99	A3 50 sheets	
7x5 100 sheets	£16.99	Fine Art / Fibre Base Papers:	
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A3 25 sheets	£35.99	FB Gold Silk A3 25 sh	
A3+ 50 sheets	£47.99	FB Distinction A4 25 sh	
Panoramic 25 sheets	£26.99	FB Distinction A3 25 sh	
17" Roll 30 metres	£69.99	FB Royal A4 25 sheets	
24" Roll 30 metres	£86.99	FB Royal A3 25 sheets	
PF Gloss 270gsm:		FB Gloss A4 25 sheets	
A4 50 sheets	£17.99	FB Gloss A3 25 sheets	
A3 50 sheets	£35.99	FB Matt A4 25 sheets	
A3+ 50 sheets	£47.99	FB Matt A3 25 sheets	
Panoramic 25 sheets	£26.99	Artist A4 25 sheets	
17" Roll 30 metres	£69.99	Artist A3 25 sheets	
24" Roll 30 metres	£86.99	Museum A4 25 sheets	
Matt Ultra 240gsm:		Museum A3 25 sheets	
A4 50 sheets	£12.99	Parchment A4 25 sheets	
A3 50 sheets	£26.99	Parchment A3 25 sheets	
A3+ 50 sheets	£35.99	Omega A4 25 sheets	
Fine Art / Fibre Base Papers:		Omega A3 25 sheets	
Baryta A4 20 sheets		Portrait A4 25 sheets	
Baryta A3 20 sheets		Portrait A3 25 sheets	
Etching A4 25 sheets		Portrait White A4 25 sh	
Etching A3 25 sheets		Portrait White A3 25 sh	
Smooth Cotton A4 25 sh		EPSON	
Smooth Cotton A3 25 sh		Premium Gloss 255gsm:	
		6x4 40 sheets +40 FREE	
		7x5 30 sheets	
		A4 15 sheets +15 FREE	
		A3 20 sheets	
		A3+ 20 sheets OFFER	
		Ultra Gloss 300gsm:	
		6x4 50 sheets	
		7x5 50 sheets	
		A4 15 sheets	
		Premium Semi-Gloss 251gsm:	
		6x4 50 sheets	
		A4 20 sheets	
		A3 20 sheets	
		A3+ 20 sheets OFFER	
		Archival Matte 192gsm:	
		A4 50 sheets	
		A3 50 sheets	
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A3 20 sheets	£27.99
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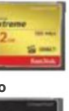
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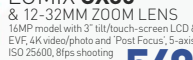
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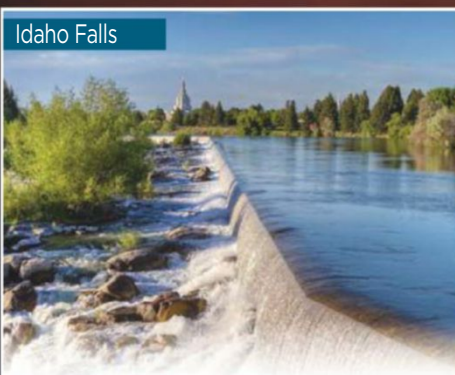
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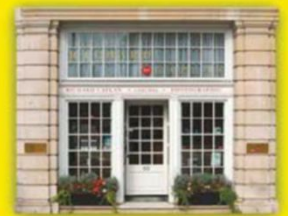
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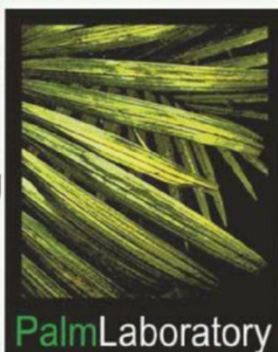
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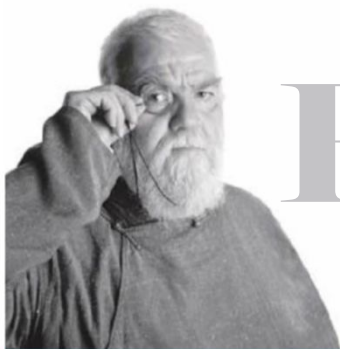
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Final Analysis

Roger Hicks considers...

'Children in slum district, Baltimore, Maryland', 1938, by Sheldon Dick

Sheldon Dick (1906-1950) is one of the less well-known photographers of the Farm Security Administration (FSA), and if his boss Roy Stryker is to be believed, deservedly so. In a 1965 interview Stryker called Dick's pictures 'lousy'. Even so, there is a certain immediacy to this one.

Dick came from a moneyed background. He offered his services to the FSA for \$1 a year, funding his photography himself. But he worked for the FSA only in 1937 and 1938, because his pictures were not gritty enough for Stryker and they didn't fit the FSA narrative. For example, Stryker wanted pictures of coal towns to show the spoil heaps and other strong visual clues, and Dick failed to deliver.

You have to look quite hard at this picture to see any distinguishing signs of poverty. Sure, the clothes do not look new, but they are neither patched nor ragged, and hand-me-downs were common in the 1930s. The taller girl's sandals appear to be broken as well as too big for her, but girls often like to dress up in grown-ups' shoes. The other girl's sandals are dirty, but again, this is nothing unusual.

Although it may not be clear at the size at which the image is reproduced here, the print itself is filthy, covered with dust spots and scratches: it's a 10x8in enlargement, almost certainly off quarter plate (3¼x4¼in). Stryker may have seen Dick's prints as not worth spotting, since they didn't make the points he wanted made.

The trouble is, without more of Dick's Baltimore series to give context, we can't really form much of a judgement. If this were one of 20, 50 or 100 good pictures taken in Baltimore, it might be part of a valuable story. But a search of Dick's pictures on the web reveals a small selection of rather good snapshots like this one, with no clear unifying theme, and various remarkably dull record shots: proof, it seems, that money and freedom can't buy you talent.

After leaving the FSA, Dick self-funded a well-regarded 1940's documentary about silicosis, titled *Men and Dust*, and later became a literary agent. By 1950, at the age of 44, he had retired. That was the year in which he called the police to say that he and his wife had killed themselves. When the police arrived, they found the couple shot through the head: shades of Simon and Garfunkel's *Richard Cory*.



Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Raghu Rai.**

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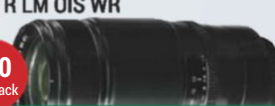


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